

FALL NUMBER

58

The New Amberola
GRAPHIC

Autumn, 1986

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J. BOON '75

Autumn, 1986

The New Amberola Graphic

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Reminiscing with a WMCA Broadcaster

Robert S. Coe

(Editor's note: After Mr. Coe decoded the Diamond Disc record of Thomas A. Edison's telegraph message, which appeared in our last issue, we asked him if he would share a few of his recollections of his summer job at WMCA radio in 1925. He graciously responded by supplying us with the following article. Although he admits "my memory is rather hazy after all these years, and the details are beginning to fade away," we found his account to be a delightful eyewitness glimpse of the early days of broadcasting by one who was a part of it. Incidentally, WMCA's location forms a clue as to the significance of the call-letters.)

In 1925 the WMCA studio was in the Hotel McAlpin in New York City, and the transmitter was located at the Lackawanna Terminal in Hoboken, New Jersey. It had a power of 500 watts and was homemade by WMCA's chief engineer, Ralph Powell.

The studio control equipment at the hotel was a homemade composite arrangement of amplifiers, patch bays, line equalizers, etc., also constructed by Mr. Powell. The amplifiers were patterned after Western Electric broadcast equipment.

The single microphone used in the studio was a Western Electric, double button carbon model (#373-W) suspended on springs inside a special protective case, with the sound entering through a group of large holes covered with protective screening. It was sometimes referred to as the "Rat Trap Model." It was the standard of good microphones used by broadcasters of that era (before dynamic and condenser microphones). It had good, smooth, uniform response from around 50 cycles up to around 6000 cycles. The WMCA studio microphone could be turned on and off by the announcer in the studio, by means of a switch on the end of a long cord that reached throughout the studio. This switch controlled relays in the control room which connected or disconnected the line to the transmitter at Hoboken, at the same time operating the "On the Air" warning lights in the studio.

The WMCA studio suite consisted of one studio (the size of a large living room) with walls covered with heavy drapes for acoustic reasons. Part of this suite included a reception room adjacent to the studio, with a large plate glass window between reception room and studio. A monitoring loudspeaker was installed in the reception room so that guests and waiting talent could hear the program being broadcast while watching it through the large window.

Adjacent to the studio was the control room, with a small window at operator's eye-level, so he could see what was going on in the studio without distracting the performer. The control room operator's primary function was to "ride-gain" to make sure that the broadcast sound volumes remained within the prescribed limits. He performed this function by keeping his hand continually on a large gain-control knob (volume control) on the front of the equipment rack adjacent to his desk, and adjusting it so that the sound, as indicated on a sound-volume meter adjacent, kept within the normal broadcast limits. He continually kept one eye on this

meter; the other eye and hand he used for miscellaneous duties such as writing the log (all items broadcast had to be listed), for checking amplifier currents, answering private broadcast intercom telephone system, to transmitter, and to remotes, etc., as well as lining up and testing remotes before broadcast time, plus other diverse duties involved in broadcasting.

There was one redeeming feature in this operating schedule that allowed time for catching up the log, etc., and that was the long pauses between programs. At the end of a program the announcer would say, "Please stand by for our next program," or words to that effect, and then turn off the microphone. He would then usher out the talent from the program just concluded, and then look around the reception room for the talent next scheduled, hold a brief greeting with them, and then usher them into the studio. Perhaps he would have a brief discussion of their program to be presented, after which he would turn the microphone back on and proceed with the program.

If it so happened that the scheduled talent didn't show up, then the announcer would have to pinch-hit by singing and playing his own accompaniment, give a short talk, give a piano recital, or produce some other form of entertainment, such as playing the ukulele and whistling!

WMCA's broadcast hours were somewhat different than those of today's schedules. Sign-on time was around 11 A.M., with a broadcast session to 2 P.M., after which the station signed-off until around 5 P.M., when they came back on until around 10 P.M., after which



Billy Jones & Ernie Hare sing before a microphone similar to that described by Mr. Coe

they signed-off for the day. During my employment there, no "canned" music was used (records, player piano, etc.), everything being "live" from the studio or from remotes.

One of the artists who appeared on WMCA regularly was May Singhi Breen, who taught banjo and ukulele and who wrote instruction books on how to play these instruments, plus publishing special ukulele and banjo music. She also produced the special fingering illustrations for much of the standard sheet music, for use with ukulele accompaniment. On most of her studio appearances she was with Peter DeRose, her husband, who became a well-known composer of popular music.

Another performer who broadcast from the WMCA studio was "Whispering" Jack Smith. He had a novelty style of singing in a very confidential and soft voice (a style that would not be possible in a concert hall) and depended on close singing to the microphone to put

across his style. Whenever Jack went on the air at WMCA, he would take the microphone off its regular 5 ft. flower-pot stand and place it close to himself at the piano, where he could lean in close to it and sing while playing his own piano accompaniment. He made phonograph records after the electric recording technique was perfected (along with the Orthophonic Victrola).

Ernie Golden and His Hotel McAlpin Orchestra were daily features on WMCA, with Ernie doing the announcing. His "trademaek" after every number's introduction was "Ernie Speaking." The orchestra was broadcast as a remote from wherever in the hotel it was scheduled to play (dining rooms, ball rooms, etc.).

WMCA handled several remotes. A few of these that I can recall were Christian Science Churches, prominent speeches from various locations, the Hardman Piano showrooms, dance halls, etc. The two announcers I recall during my employment at WMCA in 1925 were Snedden Weir (who later worked for a station in Albany, N.Y.) and A.V. Llufrío (who was at one time an announcer at WEAf).

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Additional Research

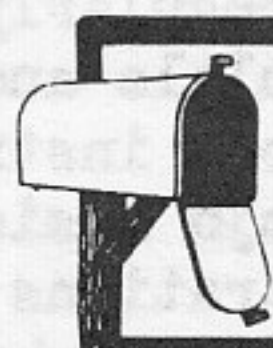
Mr. Coe's remarks about Ernie Golden's orchestra playing regularly over WMCA got us thinking about the WMCA Broadcasters, a group who recorded quite prolifically for a little over a year and a half for Columbia's Harmony subsidiary. We did a little digging, which included cross-checking through Brian Rust's The American Dance Band Discography 1917-1942, and came up with these notes:

- Ernie Golden's last recording session for Harmony was on February 2, 1926. Exactly one month later the WMCA Broadcasters began recording for the label. Their last appearance in the studio was on November 28, 1927. In mid-January, Ernie Golden's orchestra reappears!
- Two sides by Golden's orchestra in May, 1928 were issued as the WMCA Broadcasters.
- Eight tunes recorded by the WMCA Broadcasters were also recorded by Golden for other labels (we do not own any one pair of co-recordings, so unfortunately cannot make comparisons).
- At least two numbers by the WMCA group were "Golden" compositions.
- Rust shows identical instrumentation for both groups during the WMCA period.

Therefore, ergo, and in conclusion, we feel confident in stating that the WMCA Broadcasters were in reality Ernie Golden and His Hotel McAlpin Orchestra.

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In our next issue we will present another telegraph Diamond Disc which Mr. Coe has been able to decode for us.



An empty mailbox will be your fate if you forget to notify us of any change in your address!

We had originally planned to present Edison's patent caveat of 1878 in this issue, but the resulting number of pages would have broken the bank, so we'll have to postpone it - possibly to the next issue. It is a fascinating document full of improvements, many of which were actually years away.

With this issue we welcome 34 new subscribers to the New Amberola GRAPHIC.

HERE & THERE

Much has appeared in the media recently about a revolution that is taking place in the recording industry. With the rapid rise in interest in the new compact discs, as well as a healthy market in cassettes, the industry is now predicting the eventual phase-out of the standard long playing record. An ABC news broadcast recently predicted there will be no more lp's in five to ten years, while a Wall Street Journal article (furnished by Steve Ramm) has the managing editor of the Schwann catalogues stating that the phase-out may begin as early as a year from now! Regardless of the uncertainty of the lp's future, all sources indicate that right now there are less than half the number of lp records being produced than there were ten years ago.

Occasional errors in the GRAPHIC continue to persist. While your editor does know how to spell words such as "phenomenal," "deference," and "gauge," somehow during late-night proofreading sessions the incorrect versions look right! Readers who wondered why I bothered to mention a 10" Pathe in the review of Michael Corenthal's new book (last issue) will be interested to know that it should have read '20" Pathe.'

Speaking of errors, a small number of copies of the last issue went out lacking pages 11-12. If yours happens to be one of these, please let us know so we can send you the missing sheet.

Tim Brooks sent us an article awhile ago which says Emile Berliner's grandson Oliver is attempting to buy the RCA record division of RCA from its present owner, General Electric. Other possible buyers include Coca-Cola and Walt Disney Co., but if Berliner succeeds, it will be interesting to see the Gram-O-Phone successor return to the Berliner family...especially at a time when there is so much interest developing in these new little one-sided records!

Ron Dethlefsen has a couple of items he wishes to draw to GRAPHIC readers' attention. First is a set of test printings of the pages which appear only in the hardbound edition of his Edison Diamond Disc Re-Creations - Records & Artists. People who do not wish to buy the hardbound edition but would like the information contained in the additional pages (including a nice original article about Frieda Hempel's recording experience, some new patent data, and label illustrations suitable for framing) can obtain the set of tests for \$10.95 postpaid. Ron also has a four-page addenda list for the softbound edition. This also contains some additional material, such as a patent which was issued in 1930 for producing Diamond Discs (!) and an illustration of the only known 80000 series black paper label. The list is a dollar postpaid. Ron's address can be found in his ad on the back page.

Here's a restoration hint from reader Dennis Back. If you have something on white paper that you wish to give an "aged" look to (such as a reproduction sign for a coin-operated Graphophone), try coating it with a cold tea solution. It will take away that white-as-new look, making it more authentic in appearance.

Still waiting to hear from the reader who requested information on the Vitaphone phonograph. If he will drop us a line, we'll send it right out.

Finally, please consider our many fine advertisers when doing your Christmas shopping this year. Thanks!

"RAGTIME TEMPLE BELLS"

(Reminiscences of Record Collecting
During an Earlier Era)

by John Doulou

The year was 1942. America was at war! General Douglas MacArthur was named supreme commander of the Southwest Pacific area. American forces surrendered to the Japanese at Bataan and Corregidor. Japan invaded Burma, Siam and Singapore capturing the resources of rubber, tin and shellac.

The city was Warren, Ohio. Food, clothing and gasoline were rationed. Wages and prices were frozen.

A young boy - age 12 - was given the day off from school to help the war effort. His job was to throw thousands of 78 rpm phonograph records that were placed near the curb into the back of a slow moving truck. He did his job well: four months later he was assigned the same task. This time, curiosity became the explorer and the young boy took three records home with him. After all -- these were records with American songs.

The family's wind-up Victrola played only Greek music. Basically, Greek blues songs by Sophia Vembo, the Bessie Smith of the Greek blues. He played the first record and out came "screeching noises" and nothing else. The second record was of religious nature and was very hard to understand. By this time the young boy was saying to himself, "Now I know why these records were thrown away!"

The third record was Victor no. 17715. On the A side Lambert Murphy using the pseudonym of Raymond Dixon sang "Good Bye Girls, I'm Through" from the musical comedy "Chin Chin." The record was issued in March of 1915. "Say, this is pretty good!" exclaimed the young boy. The B side hooked the youngster for life. It was Billy Murray singing "Ragtime Temple Bells", another song from "Chin Chin."

Young John started his collection with that record being the nucleus of his hobby in 1942. Years later when the war was over, it became known that the discarded 78's were being melted and the shellac reclaimed to make explosives.

(Three songs of 1942 I can remember listening to were 1.) "Praise the Lord and Pass the Ammunition" 2.) "I Had the Craziest Dream" and of course 3.) "White Christmas".

Who is Billy Murray? Is he still alive? Are there more records by this man's voice which captivated young John? Etc., etc.

Forty-year-old Andrew R. Foos, supervisor with Prudential Insurance Company and record collector, took the youngster under his wing and guided him through the first nine years of collecting. By answering most of the eager questions thrown at him by the youngster, John learned that Billy Murray was a pioneer recording artist who sang comedy type songs. Yes, he was still living and yes, he made loads of recordings.

Mr. Foos suggested second hand stores, Salvation Army stores and garage sales would be the best place to find more Billy Murray records. The standard prices set by dealers selling used records and used record machines in 1942 were as follows: five cents each for Victor or Columbia records, twenty-five cents each for Edison Diamond Discs and ten cents each for any cylinder record. Small cylinder machines sold for ten dollars and Edison disc machines sold for fifteen. Any upright Victor Victrola sold for two dollars!

(I had at least fifteen Victrolas that I experimented with in the late forties. I used the best parts from each to make one or two like new, etc.)

Young John, armed with all the money he had in the world—a dollar bill—and a lot of enthusiasm, started his hunt for more Billy Murray records. He made the rounds of the second hand stores and the local Salvation Army store but came away empty handed. Then he remembered a black second hand store that Mr. Foos warned him to stay away from. Young John threw caution to the wind and went anyway, searching for Billy Murray recordings. This expedition netted the following:

Vic. 35753 - A Miniature concert - Billy Murray was the master of ceremonies who introduced more pioneer recording artists to young John's enjoyment. The voices of Henry Burr, Albert Campbell, John H. Meyer, Frank Croxton and Monroe Silver; Rudy Wiedoeft on sax and Frank Banta on piano. This record was the first electrically made 12" 78 issued by the Victor Talking Machine Company.

Vic. 35229 - The Conundrum-- What Will I Play Next? (Puzzle Record). By accident young John was able to listen to four different selections every time he placed the needle on the outer groove of the record: 1.) Band, 2.) "Because" sung by

Vic. 31559 - Casey at the Bat - by De Wolf Hopper. (1907) "Casey at the Bat" was written in the 1880's by a San Francisco newspaperman, Ernest L. Thayer. It was a proud moment for the infant Victor company when it announced that De Wolf Hopper, a famous stage star, had been persuaded to record "Casey at the Bat." Hopper had recited the Thayer poem thousands of times on stage and "to the second" as some of his admirers proved by using stop watches.

Gennett 5132 - Dipper Mouth Blues/Weather Bird Rag - (1923) King Oliver's Creole Jazz Band

Gennett 5263 - Black Sheep Blues/Land of Cotton Blues (1923) - The Black Dominoes

Gennett 5274 - Krooked Blues/Alligator Hop - King (1923) Oliver's Creole Jazz Band

Zon-O-Phone 16 - Goo Goo Man - Arthur Collins (1903)

Climax K88 - Yankee Doodle Boy - Tenor (young John (1908) recognized Billy Murray as the Tenor)

Vic. 17092 - The Ragtime Drummer - James I. Lent (drum solo)/Iffa-Saffa-Dill - William H. Reitz (xylophone solo) (1912)

Decca 100 - I Love You Truly/Just A-Wearyin' for You - Bing Crosby. This was the first American Decca record. Jack Kapp, head of American Decca, persuaded his good friend Bing Crosby to leave Brunswick and come record for Decca. (1934)

Mont. Ward M-4541 - It'll Aggravate Your Soul/I'm (1935) Working on a Building - Carter Family

Brunswick 7810 - King's Farewell Speech - Edward VIII (rec. 1936) Abdication Speech

* * * * *

There were thirty-six records in a cardboard box including the above-mentioned records that young John purchased from the black second hand store in 1942 for all the money he had in the world - one dollar. He didn't realize it at the time, but for a first expedition it proved worthwhile and his hobby started to grow.

* * * * *

(In a follow-up letter regarding this story, Mr. Doulou wrote this post script: "The only foresight I had as a twelve year old collector was that I knew one dollar purchased twenty records-- but I was getting thirty-six for a dollar. That to me was a bargain. The King

(concl. p. 14, right middle)

LIFE in the ORTHOPHONIC AGE

Thomas C. Rhodes

ROGER WOLFE KAHN
Prodigy and Pioneer
Part I

Of the three "semi-symphonic" dance bands of the Twenties on the Victor label, those led by Paul Whiteman and Jean Goldkette have been well covered by musical writers. Therefore, this short piece will concentrate on the last, but not least, of this jazz triumvirate, the late Roger Wolfe Kahn.

The Kahn family, of German-Jewish extraction, was an old and respected one, both in Germany and in this nation. Otto Herman Kahn, Roger's father, was born in Mannheim on Feb. 21, 1867, and became a banker. His brother, Robert Kahn, born in 1865, was a composer and noted music teacher in Berlin and Leipzig. The family was well known for its cultural attainments and this tradition was brought to America upon the arrival of Otto H. Kahn. He eventually became a director, then chairman, of the Metropolitan Opera corporation, serving in this capacity until 1931. Under his leadership, the Met experienced its finest flowering. Into this fertile environment of wealth, education and culture was born Roger Wolfe Kahn, his youngest son, at Morristown, N.J., on October 19, 1907. Young Roger was sent to St. Bernard's Preparatory, where he was a smart but slightly erratic pupil. Private tutors also educated him. Yet he seemed to be happiest when listening to music. Sympathetic parents were surprised when young Roger eagerly mastered seventeen instrument! He was given lessons in harmony by the venerable Reuben Goldmark, who had taught the Gershwins so much. So far, his life resembled that of many other bright prodigies, most of whom lived lives of decent obscurity. Not so with Roger; he was a teenager with a vision.

Much has been written, and justly so, about the contributions of Paul Whiteman and Jean Goldkette to the furtherance of jazz as a serious art form. Not so much has been told of the efforts of Roger W. Kahn, who is often genially dismissed as a millionaire dilettante - with good taste! The reality is quite different.

Young Roger, no less than Whiteman, was burning with enthusiasm for the "new music", which was jazz. Shortly before Whiteman gave his famous concert at Aeolian Hall, New Yorkers learned that the son of the chairman of the Met was soon to lead his own "jazz orchestra". According to a contemporary reporter (N.Y. Times, Feb. 8, 1924): "Roger developed the jazz craze last year when he first became acquainted with Arthur Lange, who organized an orchestra which afterwards was heard at a Broadway cabaret. Lange is reported to be one of the principals in the new organization. It is to be known as the Roger Wolff Orchestra. This orchestra will be an all American organization and according to Roger will specialize in the works of American composers. Already many of Roger's friends are endeavoring to obtain the services of the orchestra for private dances." This band was no small-time unit but a group of fifteen professionals.

Its first private engagement was just a week later at the Fifth Avenue home of Mrs. H.N. Slater. The occasion was a dinner party in honor of Prince and Princess Hohenlohe. At this function, attended by sixty upper-crust guests, Roger discreetly fiddled in the vi-

olin section as his band played sedate selections. For a person of his class to toot a saxophone (his favorite instrument) as a performer would have upset "polite society," and his playing as a "mere" musician was somewhat awkward socially.

Matters came to a clash when Arthur Lange, nearly twenty years older than Roger, secured a contract to supply music for the Knickerbocker Grill. Roger was eager to play his sax in public when Kahn senior got wind of the scheme while on vacation down in Palm Beach. Needless to say, he was not overjoyed! Another reporter was on the scene and filed a report (N.Y. Times, Feb. 27, 1924). Although his band did play, Roger "sat quietly at a table adjoining the band platform and listened to his comrades. He explained that his non-participation was due to objections from his father." To make matters worse, a rep from the musician's union arrived and told him to get a card or face sitting out performances permanently!

His father finally arrived at the Grill shortly before midnight to survey the situation for himself. Finally he offered one of his famous statements to the press. (Otto Kahn was forever giving these often ponderous pontifications to whatever media present.)

"My son will not play in public but I approve of his connection with the Roger Wolff Band. I have long believed that every young man, whether his parents are well-to-do or not, should fit himself to make his own living and should develop seriously such natural gifts as he might possess. My son's inclinations are in the direction of music, for which he is unusually talented. For the present, those talents express themselves mainly in that peculiarly American form of music that is commonly and generically known as jazz. I do not turn up my nose at that form of music, notwithstanding crudities and imperfections. On the contrary I see in it the inauguration of a genuinely and distinctively American way of musical expression..." The bottom line, however, was that Roger was expected to confine himself



1928 Marcus portrait of Roger W. Kahn

to private performances.

He was undaunted by this temporary restriction and the very next day became a member in good standing of the American Federation of Musicians, Local 802. He was required to play his saxophone before a panel of five union judges and passed easily. He continued to rehearse with his band in the ballroom of the Kahn mansion at 1100 Fifth Avenue. It played briefly at the Rivoli in March, still billed as the Roger Wolff Orchestra. In April the band made an appearance in the Broadway show "Vogues of 1924" and was warmly received. The young Kahn was no prima donna and dutifully filled in for his ailing banjo player for several performances. During this engagement, Roger also had his first song published, a fox trot called "Why" which was moderately successful.

The biggest break for the new group came in May of 1924 when they made an appearance at the famed Palais Royale. Finally during this stint Roger was able to play and conduct his band. On a Tuesday night, May 6th, he made his "debut" in front of a stellar audience including his parents, Reginald Vanderbilt, Mrs. William Randolph Hearst, Mrs. Morgan Belmont and Samuel Guggenheim. One of those ever-present society reporters wrote (N.Y. Times, May 7, 1924): "He played the banjo most of the evening, but directed the orchestra for Miss Bonnie Glass and Clifton Webb." When not on the podium, Roger often turned the conducting shores over to his senior associate Arthur Lange. Lange, born in Philadelphia on April 16, 1889, far from being a shadowy precursor (as many jazz books portray him) was actually an active force in the band and gave young Kahn invaluable advice and direction. Roger did not "buy out" Lange, but worked with him closely until the latter's departure.

After this success, the band was able to secure the plum of playing at the Biltmore later that year. A second unit was formed in December of 1924 to play at the Hotel Bellevue in Florida. After many months of hard work, the band was given a vacation party at the huge Kahn estate on Long Island in August of 1925. It was top drawer all the way. Leaving from a Manhattan berth, the band sailed to Cold Spring Harbor on the Kahn yacht, giving what was termed "a syncopated concert." According to yet another society reporter (N.Y. Times, Aug. 17, 1925): "At the Kahn estate, musical instruments were abandoned for golf clubs. A clambake followed, after which another concert was given for several guests invited by Mr. Kahn. The musicians remained overnight and were to return to-morrow on the Oheka in time for their appearance at the Hotel Biltmore."

About a year later, in August of 1926, young Roger launched his most ambitious scheme when he offered to buy Ciro's nightclub. The announcement intrigued the press, who sent out reporters to the Castilian Gardens to learn first-hand. One reporter was very enthused wrote (N.Y. Times, Aug. 5, 1926): "Roger Wolfe Kahn, 18 year old son of Otto Kahn, banker and art patron, who braved parental opposition two years ago to embark on a career as leader of a jazz band, has vindicated his choice of profession. Today, ten orchestras bear his name. Already they have netted him between \$25,000 to \$30,000 in profits. And now, having satisfied his family that he is earnestly seeking a musical career, he has virtually concluded negotiations for the purchase of a nightclub in which he plans to conduct his own orchestra and play his own compositions."

Roger himself replied to questions about familial approval of his scheme and of his desire to play jazz. He admitted: "The family doesn't object anymore. Mother was the one who really objected most, not father so much. But after the first year they got used to it, I guess, and didn't try to make me quit anymore. They've never been up here to hear me, but they have heard me

at the Biltmore." He also told the reporter that he 7. wasn't embarrassed by leading a band in public and that his intimates were all behind him. He added quite honestly: "My friends think it's great."

By this time the senior Kahn was very supportive of his son's aims. He issued to the press (N.Y. Times, Oct. 1, 1926) another one of his wordy pronouncements: "My son Roger is a talented and ambitious musician. He is opening his own establishment that he may make a sincere effort to introduce new musical compositions and developments of merit to the public; and bring to the public's attention new talent, especially among young people, who under present conditions have little chance to get an audience. But Roger is also practical. He knows that public opinion is the basis of musical development and that if American Jazz-- a stepping stone to a national music in the effort to find expression for its dynamic temperament-- is to progress to something better, it must be by and through the acceptance of the people."

The press had already reported that Roger was involved in "making records for Victor Talking Machine Co." a few months before. By the middle of 1926 his band was making regular trips to the Victor studio. It was a fairly high-powered group that played before the microphones of Victor engineers. (The "Orthophonic" process was just about a year old.) According to writer Richard Hadlock, young Kahn "was able to secure Lang, Venuti, Arthur Schutt, Miff Mole and Vic Berton because the band spent much time in New York-- more than two years at the Biltmore, and the pay was generous."

By 1927 Roger had a top-flight band, which was also a success in the recording studios. He wanted to extend his success into the Statler Hotel chain, where he envisioned a band in every major branch. When negotiations fell through, the young Kahn momentarily thought of leaving the band business, to concentrate on composing and his newest hobby, flying. In May of that year he had been the first passenger on the maiden Cherbourg to Paris airline, and became entranced with aviation. In August he announced his participation in the upcoming New York to Spokane air derby. He further spread his wings by ordering his own custom built Belanca airplane, and later, in November, getting his own apartment at 100 Central Park Square. As it turned out, young Kahn did get rid of the various "associated" orchestras, in order to concentrate on his Biltmore unit.

= to be continued =

(Attention readers: Have you registered your favorites by Nat Shilkret yet for the forthcoming article on this important Victor artist? If not, please do so now! Thomas Rhodes new address is: 26 Austin Ave., Apt. 106, Greenville, RI 02828.)

IN REVIEW

Recent Books and Records
Reviewed by the GRAPHIC Editor

The Official 1985 Price Guide to Music Collectibles by Susan Gould. Ordinarily we do not review books in this column which are not sent to us for that purpose unless they are so outstanding or terrible that we feel a need to draw them to your attention. Unfortunately, this book falls into the latter category.

The book covers several facets of music collecti-

8. bles: music boxes, musical instruments, sheet music, orchestrions, memorabilia and, yes, records and phonographs. Obviously this is the area where we will judge the quality and credibility of a publication of this type. There are nearly seventy pages devoted to phonographs and juke boxes, and perhaps twice that number dealing with records - right up through Elvis and the Beatles. However, I will concentrate only on the period with which we are all most familiar.

First of all, machines. This section is well illustrated and does give an outstanding variety of makes and models. It even includes seldom seen makes such as Talk-o-Phone, Wizard and Busy Bee. There are at least three different lamp phonos listed, and the Edison section is particularly extensive. But I am confused by the prices given for various models. Granted, machine prices have risen dramatically in the past fifteen years, but I still think an Eagle Graphophone at \$250-500 is too high, as is the Edison London upright at \$475-575. If these prices are an accurate reflection of the market, then why is the Thornwald cylinder Graphophone (circa mid-1890's) listed at only \$275-325? Or the Victrola in Queen Anne period cabinet (that weird design with side compartments which few of us have ever seen) just \$250-300? Even more absurd is an Edison disc table model with morning glory horn (the 1911 design which supposedly never went into production!) at \$400-500! If you want to be confused even more, compare the Columbia Grafonola Deluxe with Regina music box at \$3750-4750 to the same thing in the music box section of the book at \$4000-5800.

But this is just the beginning; record "values" are without rhyme or reason. Jazz records are understandably high, but "opera" records are ridiculously so. (I use the word in quotes, as perhaps as few as a third shown are actually operatic!) Caruso's relatively common Rigoletto Quartet and Lucia Sextette at \$20-30 are priced higher than most of Fletcher Henderson's Black Swans and all of Joe Venuti's Okeh's! Three Okeh's by Lonnie Johnson are worth about the same as McCormack's "I Hear You Calling Me," while all Columbias by Stracciari are worth more than those by Louis Armstrong! And a brief section on humorous 78s would have us believe that Uncle Josh Columbias are worth about the same as many Ida Cox or Alberta Hunter Paramounts. "Cohen at the Telephone" on Columbia is valued at \$9-12 - the same as a Fletcher Henderson Edison Diamond Disc. Does this make sense to you?

Cylinder prices are even more outrageous. The only ones itemized are Columbia and Oxford 2-minute wax, and most are priced at \$20 and up. Can there be anyone anywhere who would actually pay \$24-40 for a band record of "O Promise Me"? Or \$22-37 for a quartet singing "Old Folks at Home"? And does the author really consider most comic monologues to be worth more than a Columbia Lyric reproducer? (\$38-60 for "Flanagan's Night Off," \$35-55 for a reproducer!) Incidentally, while no Edison cylinders are listed by title, we're told that the 2-minute wax is worth \$3 and up; Blue Amberols are \$2 and up. This inconsistent and seemingly irrational pricing system continues, but I believe I have cited enough examples. Something even more absurd awaits the reader!

On the back cover we are told that if we buy and use the book, we'll "become an expert." Presumably much of this comes from reading the various introductions to the different sections. It is here that we are given the following information:-

- "nearly every modern phonograph will play the old 78's."
- "surface noise sounded like the Wabash Cannonball coming through your living room."
- "the Edison Company very soon was producing disc phonographs and records, and garnered

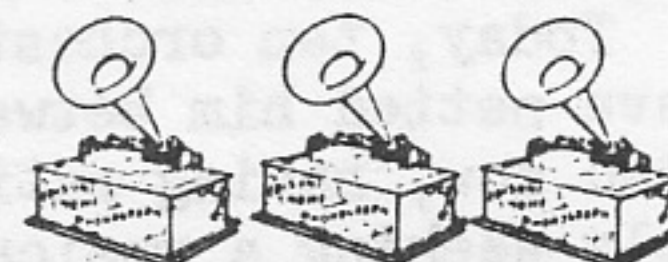
the lion's share of sales for them throughout the 1890's and early 1900's."

- "If you already owned an Edison phonograph, you might not want to buy Berliner records and hear them slightly cockeyed." (INDEED!)
- "By 1905, nearly every major theatrical celebrity was making phonograph records."
- 78's were "made of pressed wax."
- "In 1903, Caruso's Red-Seal recording of 'Vesti la giubba' became the first million selling record in history."
- "building a complete collection of Original 'Caruso's' is certainly attainable with time, patience and some care...well-preserved specimens of all the Caruso recordings are available and can be found."
- "listening to records is often the last thing a collector has in mind."

I've saved the "best" till last; the treatise on cylinder recordings includes these preposterous statements:-

"Wax cylinders began to be manufactured in the late 1870's. They continued to be made up to the early 1900's, but sales sharply declined in the 1890's. By then, disc records were available and just about everybody preferred them over cylinders...many things are captured on cylinder recordings which would not be preserved in any other way, such as the voices of early Presidents and eyewitness accounts of Queen Victoria's funeral procession...When you bought a phonograph in 1880 or 1885, a few cylinder recordings came with it. These showed that the phonograph worked...Some folks were so thrilled at the novelty of it all that they just kept replaying the complimentary cylinders, and bought others only when the groove wore clear off the complimentaryies...Another thing is that volume was hard to get out of the old machines. The more you cranked up the volume (if there was a volume control at all, which often there wasn't), the more scratchiness and paint-peeling screeches you heard. ...What were the voices saying? Mostly they were reciting patriotic speeches or poems, or reading something out of 'Hamlet'...The big push at variety came in the late 1880's and early 1890's when Thomas Edison tried his best (for a while) to make his cylinder records competitive with the disc records of Emile Berliner...When you come across a really groovy (pun, pun) cylinder recording, the odds are very good that it dates somewhere between 1887 and about 1892."

Have you ever read such ill-informed drivel? Please don't waste your \$10.95 on this book. It is published by The House of Collectibles, Inc., Orlando, FL 32809, and I certainly hope the 1985 edition was their last!



Greenwood Press has recently published a trio of books that will be of interest to some collectors. Titles are: John McCormack: A Comprehensive Discography, Virgil Thomson: A Bio-Bibliography and The Symphonies of Gustav Mahler: A Critical Discography. For further details on any of these titles, write to Greenwood Press, Inc., 88 Post Road West, Box 5007, Westport, CT 06881.

Vintage Vignettes

by David Milefsky

Vignette No. 1 is dedicated to all lovers of the art song and to Jim Walsh, whose writings greatly increased my appreciation of journalism and literature.

It gives me great pleasure to set down not only my own recollections of the late lyric singers William and Elizabeth Wheeler, but those of my friend, John R. Wheeler, their only child. John, who is now a young and active seventy-nine years, and I first wondered just what we could possibly add to Jim Walsh's excellent chronicle of his reknowned parents, which appeared in *Hobbies* for August and September of 1961. After spending the entire afternoon of October 9, 1986 at his home in Chagrin Falls, Ohio chatting, listening to early Wheeler Victors and late twenties jazz (one of John's favorite musical arenas) and dining over an informal but tasty lunch of Campbell's black bean soup with peanut butter and mayonnaise sandwiches on delicious cracked wheat bread from the famous Hough Bakery of Cleveland, Ohio, we both turned up a few items which I hope will be of interest to GRAPHIC readers.

First of all, I'd like to back-track twenty-five years. I was fourteen at the time those *Hobbies* installments reached our home, several miles east of Cleveland. Becoming intrigued and enthused at the idea that both of these early recording artists lived a scant few miles away, I pondered in my youthful timidity as to how on earth I would bring myself to give the Wheelers a ring and just what I wished to say!

School was several weeks under way by the time I got the gumption to twist the dial to the combination of digits which would connect me with that home on Overlook Drive. It was on an autumnally overcast Sunday, replete with the falling foliage of oak and sugar maple when I first heard the friendly voices of Mr. and Mrs. William Wheeler over the Ohio Bell system. After briefly explaining to them that I had a great interest in early popular recordings and had been collecting old records since I was about three, they asked my age. It must have been great fun for them, as I am sure, now, that my voice must have given away my status as a high-school freshman. As I recall, it was William Wheeler who enthusiastically exclaimed that I had "gotten off to a good start!" As one could imagine, I was greatly relieved by their characteristic cheeriness. Neither party wasted another moment in setting aside a day for me to visit with them. The following Sunday was agreed upon as a good date, but there was one other factor to consider. Since I would not be permitted to acquire even a temporary driver's license for another two years, I asked permission to bring an older acquaintance along. That proposal presented no problem whatever, as a by now very curious and gleeful Mr. and Mrs. Wheeler let me know. Elated, I called upon my prospective "chauffeur", my good friend Austin Matlow, the electronics "whiz kid", who was then eighteen and himself interested in early recording and reproducing apparatus.

Well, the day of the great pilgrimage finally came. Austin drove by our house around 1:00 P.M. and we arrived within half an hour. Coincidentally, the day was as overcast as when I had arranged for our arrival a week earlier. A few more bits of the Northeastern Ohio October had taken a fall, but the colors were still strong, a lovely day for what turned out to be a fascinating visit with two of the finest vocalists ever to

have made both cylinders and discs. We ascended the front stoop and I knocked. A few seconds later the door opened and we were faced with the charming and amiable Soprano of the two. "What have we here... twins?" Those first words, which came from a most melodious speaking voice, were inspired by yet another coincidence. Austin and I both happened to be wearing rust-colored suede zip-up style jackets! She beckoned us enter and we followed her into the living room. While exchanging a few words about the lovely autumn, the Tenor, William Wheeler, entered, dressed in an off-white suite and tie. He surely cut a dashing figure with excellent posture and a broad relaxed smile. The couple made us feel completely at home by questioning us as to how we got interested in all this "ancient stuff". At this I told them that I grew up close to my grandparents and as long as I could remember had enjoyed several Billy Murray and American Quartet Victors that survived in our home. That got a good chuckle from both, and Elizabeth clasped her hands and giggled like a schoolgirl as she recalled that Mr. Murray was indeed "quite a character!" She then went on to explain that her association with the great comedian stemmed from the recording sessions of the Victor Light Opera Company. William let his wife do most of the reminiscing, save for an occasional comment such as his high opinion of the vocal talents of their very good friend Reinald Werrenrath and those of his wife's close pal Lucy Isabelle Marsh.



Mr. and Mrs. Wm. Wheeler

I then inquired about any unusual experiences either of them had in their extensive careers as recording artists and as voice instructors, the latter occupation they still remained involved with, having a studio with piano off to one side of their home. William's eyes began to twinkle devilishly as he asked Elizabeth to tell about her last meeting with Caruso. I listened with rapt attention as she gave a most remarkable account. However, I shall now let Elizabeth Wheeler relate this in her own words. It is in the form of a diary that she kept during a trip to Europe in the fall of 1924 during which she acted as chaperone to the two daughters of one of her pupils. John Wheeler was kind enough to excerpt it verbatim. It is interesting to see that she wrote in the form of a letter to her husband:

"Think of my being in Naples. We are traveling luxuriantly, hotels like N.Y. I tell you Will there is one thing sure France and Italy are the places to come after you have your tone ...Well look at opera \$1.00 most expensive seats, every city we've been has its state supported opera house - just heard a most marvelous thing - a big chord like something from Heaven --- (a troop of mounted soldiers - buglers passing below in street) -- We drove through streets so narrow....

"Mr. Morell, our courier when we asked him to be sure to show us Caruso's grave when we came to Sorrento said 'He is buried in Naples'

10. ...and swore he would show me where Caruso is buried - so about 3 o'clock of October 29 while we were out seeing Naples we turned into a cemetery...on the side of a steep hill and parallel with the Bay of Naples. When we had come to the 5th or 6th turn down at the far end we saw a large temple shaped building - seemed quite finished except there were men in the doorway trying to get in place a large marble covering which should rest over a coffin. As we pulled up I saw a man standing there looking up and I gasped and said 'That looks like Caruso' and our guide pointed up above the vault and we saw 'Enrico Caruso' in gold letters. So we pulled up the machines and Mr. Morell came back to our car saying 'See I told you.' There were three or four Italian workmen - one fellow dressed in stone cutter's smock and a few little boys standing about. I saw Mr. Morell talking with Caruso's brother - for it was his brother ---Mr. M. said 'He says you can come see the coffin', and we got out of the car and walked up to a shed, and Mr. M. led me in, and there on a wooden table lay the corpse of Caruso so lifelike as could be. The embalmer took such pride in showing me how loose the fingers were and how marvellously kept he was. You see he has been in a vault for three years and it just happened that they were putting him in his final resting place - a copper coffin - then his own vault - an hour later it would have been too late - and as we moved away I lingered and there he lay his hands so natural, his face covered with a white cloth, and all alone - the beloved Caruso. But wasn't that a thrilling experience?

"Capri tomorrow by boat and back to Naples. Caruso stayed two or three months here in this hotel where we are stopping - the Victoria - on the night before he died he was here with friends 'he drink de champagne - he sing, he laugh wid hees frends - he take boat nex day for Napoli - next morning he was dead.'"

Thus ends Elizabeth's account of her last encounter with the immortal Caruso. About the only thing else the slender and animated lady mentioned to me of that

episode was that the proud embalmer asked her in very broken English if she would like to touch the hands of Caruso. "I thanked him in my very broken Italian but politely declined, thinking that concept a bit too ghoulish!"

And so it went. The talented and congenial couple had to prepare for another engagement but before we left their home and hospitality something occurred which I shall never forget. Seemingly out of nowhere they began harmonizing one of their Victor duets, "I Cannot Sing the Old Songs" by Claribel. The fact that he was eighty-two and she eighty-six at the time made the performance truly remarkable, as the music that reached our ears sounded so beautiful, youthful and fresh that I am sure that the Victor company would have considered it a "TAKE".

Sadly as all good things come to an end, I'll now give the circumstances of their respective deaths which I learned from John.

First William died on May 25, 1967 at University Hospital in Cleveland after seven months in and out of the hospital of some kind of lymphoma. He lived eighty-seven years. Elizabeth died on December 7, 1971 in Hamlet Nursing Home in Chagrin Falls after a couple of years of increasing senility. As far as John is concerned, she died of old age although the death certificate said "acute heart failure". She was ninety-six.

They each were given memorial services at Fairmont Presbyterian Church in Cleveland Heights, Ohio and by their express wishes had been cremated and their ashes scattered on the waters of Lake Abenaki (a small private lake near Thetford, Vermont -- some 40 miles south of the home of the GRAPHIC!). Here the Wheelers spent twenty happy summers directing the music at a girls' camp. John did the ash scattering in two trips, four years apart.

In closing, I would recommend strongly to those who enjoy truly close duet singing to give their recordings a spin. A most comprehensive listing of their records may be found in Hobbies of September, 1961.

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Comments may be addressed to David Milefsky who lives at Rt. 1, Box 48-A, Boyce, Virginia 22620.

Club And Society News

The New England Society for the Preservation of Recorded Sound will have its winter meeting on December 6th in Portland, Maine. Once again we are planning to meet at an area restaurant for dinner beforehand, although dinner is optional. A video presentation is planned for the program, and the election of officers for the coming year is also scheduled. Readers within driving distance of Portland are invited to join us for this get-together; please contact the GRAPHIC editor for further details.

Congratulations to members of the Michigan Antique Phonograph Society on the tenth anniversary of their organization. We wish we had been able to attend their special meeting at Lansing this past October. Congratulations must also be extended to John Whitacre for the fine job he has done putting together the M.A.P.S. newsletter for the past decade!

The Association for Recorded Sound Collections recently announced the dates for their 1987 conference. For the benefit of those who wish to plan well in advance, it is scheduled to take place on May 28 through May 30 and will be held in Washington, D.C. The sponsors for the event are George Washington University and the District of Columbia chapter of A.R.S.C. For more information about A.R.S.C., write: P. O. Box 75082, Washington, DC 20013.

May we have news of your organization for this column?

A Disappointing Experiment

Shortly after the summer issue went out, we had a special letter printed which was sent to 95 collectors whose names were obtained from various sources (ads in other publications, membership lists, etc.). In it we described the GRAPHIC and gave a list of the contents of the last issue -- which many of you told us was one of the best. We then offered to send a free sample with no strings attached if they would just request one...and only 24 (about one-fourth) responded! We were encouraged that many of those who requested a sample did subscribe, but were disappointed that so few took advantage of the offer.

Vallee Saved Mounds Of Memorabilia

By JEFF WILSON

Associated Press Writer

LOS ANGELES (AP) — The late crooner Rudy Vallee was a compulsive shopper and pack rat who kept 5,000 neckties, 2,000 cufflinks and champagne in a locked attic and a trove of memorabilia in three vaults under the tennis court.

Eleanor Vallee said Sunday that she discovered the key to the attic just two weeks ago, nearly four months after her husband died at age 84, and is only beginning to discover the extent of his collection.

"It has been too much of an emotional thing for me," said Mrs. Vallee. "I found all these letters from all these fantastic people like Bing Crosby, the Andrews Sisters, Eddie Cantor, Frank Sinatra and President Nixon.

"I knew a lot of my love letters were there, but I couldn't face it yet. I started crying. We had such a big love affair."

She and family friend Chris Harris have spent four to eight hours a day going through boxes of Vallee's belongings.

"What Imelda Marcos was to shoes, Rudy Vallee was to ties," Harris said. "The first thing we found was boxes and boxes of ties — 5,000 of them — seven decades of ties in all styles and some of them never before worn.

"Then we uncovered another box with an Elgin watch from Mary Pickford to Rudy."

Also in the attic were a case of 1935 champagne, 2,000 cufflinks, 150 hats — including a fedora from W.C. Fields — costumes and a pair of cowboy boots from William S. Hart, who was with him when he died, Harris said.

"He was a compulsive buyer. He was a shopper. He was born the same day as Jackie Kennedy and he and Jackie Kennedy loved to go out and buy. He bought all the time," Mrs. Vallee said.

Vallee cataloged and filed much of his memorabilia in three huge storage rooms on three levels beneath the tennis court, she said. "The records and the music, posters and all, why, it is worth a fortune. But I can't be giving it away. I want them purchased...

"I'm hoping a wealthy man or woman who wanted a tax writeoff could come up here and purchase it, then donate it to a university or a

museum."

She estimated the entire collection is worth about \$1 million.

Vallee, the "Vagabond Lover" who crooned "The Whiffenpoof Song" and others through a megaphone, was one of the country's most successful early music, vaudeville and radio personalities. His career spanned 60 years.

And the couple's pink, Spanish-style Hollywood Hills villa is on the market for \$10 million, Mrs. Vallee said.

Mrs. Vallee, the singer's fourth wife when they married 36 years ago when she was 16, said she will keep "just things that mean something to me."

Harris said it will probably take up to four more months of weekend searching to get through everything. Still untouched are boxes stored in the third level as well as another safe, to which they do not have the combination. Vallee, who died July 3, had kept a diary on note cards since 1927. He even saved interoffice memos from NBC. "He always thought in case anybody needed it, it would be here," Mrs. Vallee said.

Several readers have been wondering lately as to the status of our cartoon character, Vic Trulla. Vic has been absent from our pages for about a year now, so we decided to look into the matter. It seems Vic has left on an extended tour to seek fame, fortune, and an occasional Diamond Disc. Artist Billy Carroll caught a final glimpse of him as he headed down the highway in his trusty Studebaker business coupe, Wurlitzer strapped to the trailer, and the essential phonograph and radio on the car. We wish him well, and hope he'll return to the GRAPHIC some day in the future.



(New York Times, October 21, 1986)

Moses Asch, Who Founded Folkways Records, Dies at 81

By JON PARELES

Moses Asch, who founded and operated Folkways Records, died Sunday of a heart attack at Lenox Hill Hospital. He was 81 years old and a resident of New York City.

By documenting traditional music and sounds from around the world, Folkways established an invaluable library — one that was hugely influential during the folk and blues revivals of the 1960's as well as a continuing resource for musicians and listeners.

The Folkways catalogue of more than 2,000 albums, which Mr. Asch never allowed to go out of print, includes recordings of Leadbelly, Woody Guthrie and Pete Seeger as well as jazz, Appalachian music, gospel, spoken words, children's songs, electronic music, ragtime, environmental sounds and traditional music from virtually every country on the map. Those recordings — made widely available through Mr. Asch's continuing efforts — have been vital reference works in contemporary music.

"Mo was an explorer," said Alan Lomax, co-founder of the Library of Congress folksong archive, "but an eminently practical explorer, and vox humana was his terrain. As an engineer, and a very canny businessman, he used the record business to keep his rather isolationist countrymen sensitive to the wide range of the world. He's been extremely important in keeping America humane and urbane."

Mr. Asch, the son of the novelist Sholem Asch, was born in Warsaw, grew up in Brooklyn and was educated in Koblenz, Germany. One of his early jobs was installing sound equipment in Yiddish theaters and burlesque houses on the Lower East Side.

Mr. Asch issued his first recordings in 1939 on Asch Records, starting with an album of his father's Bible stories ("In the Beginning"). During World War II — when many major labels discontinued their recordings of blues and folk music in response to a shortage of the shellac used for making 78-rpm records — Mr. Asch began collecting folk recordings for re-issue.

He also began recording some of the folk musicians who would make his label's reputation, notably Leadbelly, Pete Seeger, Josh White and Burl Ives. At the same time, while a musicians-union ban prevented major labels from recording jazz, he recorded such performers as James P. Johnson, Coleman Hawkins and Mary Lou Williams.

Mr. Asch started the Folkways label in 1947. He released albums by Leadbelly and by such country-blues musicians as Champion Jack Dupree, Big Bill Broonzy, Sonny Terry and Brownie McGhee; the label also began a series of ethnic-music recordings that now number in the hundreds. In the early 1950's, Folkways released a history of jazz and an anthology of traditional American folk music. Its roster of folk-singers spurred the folk-music revival of the 1950's and the protest-song movement of the 1960's. Bob Dylan's first album included versions of songs he had learned from the Folkways "Anthology of American Folk Music."

During the 1960's, Folkways' new and re-issued blues recordings were vital to the development of blues-rock. And through the 1970's and 1980's, Mr. Asch continued to run the Folkways label and its ever-expanding catalogue — which ranged from "Southeast



The New York Times

Moses Asch

Alaska Folk Tradition" to "Electronic Agitprop Music" to "Sounds of North American Frogs."

"No one ever came to Mo with any interesting material that he didn't arrange to publish," said Mr. Lomax.

Mr. Asch is survived by his wife, Frances; a son, Michael, of Alberta, Canada; a sister, Ruth Shaffer of London; a brother, John, of New York City, and two grandchildren.

OBITUARIES

(N.Y. Times, Aug. 27)
JOE TARTO

Joe Tarto, a jazz and classical musician whose real name was Vincent Joseph Tortoriello, died Sunday at Morristown (N.J.) Memorial Hospital. He was 84 years old, and was a resident of Boonton, N.J.

Mr. Tarto was active for six decades as a tuba player, string bassist, composer and arranger. During the 1920's and 1930's, he played with pop dance bands, including the Paul Whiteman and Vincent Lopez orchestras; he also recorded background music for Betty Boop and Popeye cartoons. And he played jazz with the Cotton Pickers, Miff Mole, the Dorsey Brothers, Joe Venuti and Red Nichols and his Five Pennies.

During the 1930's, he wrote big-band arrangements for Fletcher Henderson and Chick Webb, and he was a member of the CBS and NBC studio orchestras, conducted by Dimitri Tiomkin and Arturo Toscanini. He accompanied pop singers, among them Frank Sinatra, the Boswell Sisters and Perry Como, and in the 1950's he worked with Paul LaValle and his Band of America. Mr. Tarto also wrote commercial jingles and instruction books for the bass instruments.

He is survived by a daughter, Joan Kenney, of Boonton.

Beatrice Kay recently passed away at the age of 79. While she entertained through many media, it is with her red Columbia recordings of songs from "The Naughty Nineties" that collectors best associate her.

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We were saddened to learn of the death of Canadian collector, researcher and discographer Alex Robertson in September. Alex's work on Canadian Aurora and Starr-Gennett recently appeared in the pages of *Record Research*, and the majority of the Canadian data in the Rust discographies was due to his efforts. His collection will receive a permanent home at Concordia University in Montréal.

"List of the Famous Columbia Records", June, 1897. Faithful reprint of this rare 12-page catalogue of brown wax cylinders. \$1.00 postpaid.

Emerson Records, 1917. Reproduction of Emerson's first catalogue of 7" records. 24 pages with illustrations. \$1.15 postpaid.

Both catalogues \$2.00.

New Amberola Phono. Co.

(New York Times, October 8, 1986)

David Rubinoff, 89, a Violinist and Conductor

COLUMBUS, Ohio, Oct. 7 (AP) — The violinist David Rubinoff, a Russian immigrant whose concert music lifted the nation's spirits during the Depression, has died at the age of 89.

Mr. Rubinoff, who was a regular from 1931 to 1935 with Eddie Cantor on the "Chase & Sanborn Hour" on NBC radio, died at a hospital Monday of respiratory arrest.

Mr. Rubinoff was born Sept. 3, 1897, at Grodno, Russia, one of five children of a tobacco factory worker and a laundress. He was 5 years old when he persuaded his parents to buy him a violin.

He was studying music at the Royal Conservatory of Warsaw in 1911 when he met the composer Victor Herbert, who was so impressed he took the en-

tire Rubinoff family to Pittsburgh.

He attended Forbes School in Pittsburgh and became the leader of its orchestra. He worked part-time in a cafe, where he played the violin, and also sold newspapers on the streets.

Mr. Rubinoff eventually became a soloist with the Pittsburgh Symphony and began to conduct. He went on to become guest conductor with orchestras in the United States and abroad.

He eventually became a regular conductor and soloist at the Paramount in New York City. Rudy Vallee saw him, and he signed a contract with the Cantor show.

Performed for Four Presidents

In his time on the show, Mr. Rubinoff

never spoke a word on the air. "I let Cantor be the comedian," he said in a 1983 interview. "Other actors were the voice of Rubinoff."

During his career, Mr. Rubinoff performed at the White House for Presidents Hoover, Roosevelt, Eisenhower and Kennedy.

But his career also took him to small towns. He once gave 13 concerts in one day in the Hannibal, Mo., school system.

After a 1954 concert at the Jackson State Prison in southern Michigan, one inmate gave him a hand-carved violin.

Mr. Rubinoff is survived by his wife, Darlene, a son, and seven grandchildren.

(Editor's note: Although best remembered for his radio work, Dave Rubinoff made a handful of recordings during the latter 1920's for Perfect and Brunswick, including his own compositions "Fiddlin' the Fiddle" and "Stringing Along." Well past the normal retirement age, Rubinoff continued to travel and entertain, including visits to Korea and Viet Nam. In 1971 he gave a performance in St. Johnsbury after giving several free programs in area schools. Following his evening concert, he made an extraordinary offer to sign every program in the audience!)

Many thanks to our "obits watchers" for keeping us informed of recent deaths.

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The number in the upper right-hand corner of your mailing label indicates what issue your current subscription expires with.

Sippie Wallace, Blues Singer Known as 'Texas Nightingale'

By JON PARELES

Sippie Wallace, a major blues singer and songwriter of the 1920's, died Saturday at Sinai Hospital in Detroit. She was 88 years old.

Mrs. Wallace, known as the "Texas Nightingale," was one of the leading blues shouters of the 1920's — a contemporary of Bessie Smith and Ma Rainey — and she wrote such earthy, self-assertive blues songs as "Women Be Wise" and "Mighty Tight Woman," songs that were embraced by feminists in the 1970's. She abandoned blues for gospel in the 1930's, but returned to secular music in the 1960's. During the 1970's, her songs were rediscovered by the singer Bonnie Raitt, who helped revive Mrs. Wallace's performing career.

Sippie Wallace, whose original name was Beulah Thomas, was born on Nov. 1, 1898, in Houston, one of 13 children of a Baptist deacon. She was nicknamed Sippie in grammar school because, she once said, "My teeth were so far apart and I had to sip everything." She learned to sing in church, but also heard the blues and ragtime in the tent shows that used to tour the South. In 1916, she joined one — dancing in the chorus line, acting in plays and comedy

routines, singing and working as the snake charmer's assistant.

Became Nationally Known

In 1923 she moved to Chicago on the advice of her older brother, the pianist George W. Thomas. There, she started recording for Okeh records, and rapidly gained a national reputation; she recorded with such major musicians as Louis Armstrong and Sidney Bechet. Through the 1920's and 1930's, she toured theaters and vaudeville houses around the United States, shouting the blues without a microphone. She also married Matt Wallace, a gambler.

But in the late 1930's, after the death of her husband and her brother, she settled in Detroit and returned to singing gospel music. Another Texas blues singer, Victoria Spivey, persuaded her to return to blues singing in the mid-1960's, and in 1971 Bonnie Raitt's debut album included two Wallace songs. Ms. Raitt toured and recorded with Mrs. Wallace during the 1970's and 1980's; in 1983, Mrs. Wallace's Atlantic album, "Sippie," was nominated for a Grammy Award.

Mrs. Wallace is survived by a granddaughter.

Tuesday, Aug. 19, 1986 The Philadelphia Inquirer

Henry J. DiStefano, 72; owned the Victor Cafe

By Burr Van Atta
Inquirer Staff Writer

Henry J. DiStefano, 72, former proprietor of the Victor Cafe in South Philadelphia, died yesterday at his home in the Overbrook section of the city.

He helped make the cafe, a converted rowhouse, a haven for those who love great music. For 70 years, the institution has offered the world's greatest recorded music, interspersed from time to time with spontaneous and occasionally brilliant performances from the audience.

It was a place that he prized. It was part of his background.

The youngest son of John and Rose DiStefano, he was raised with food and music. His father saw to it.

John DiStefano was a franchised dealer for Victor Talking Machines. His shop on Dickinson Street inevitably became a social center for those who loved great music. That included almost everyone in South Philadelphia.

Musicians, singers and impresarios gathered there daily to listen, talk and enjoy the great music of the day. On occasion there would be a live performance from the crowd.

But seldom were there any sales. At least not enough sales to support

an ever-increasing number of listeners who enjoyed Rose's coffee and pastry and whatever else was available.

Finally, in 1933, the DiStefanos decided to change businesses, sort of. They opened a cafe at 1303 Dickinson St. And they brought the music along, one of the greatest operatic record collections in the nation.

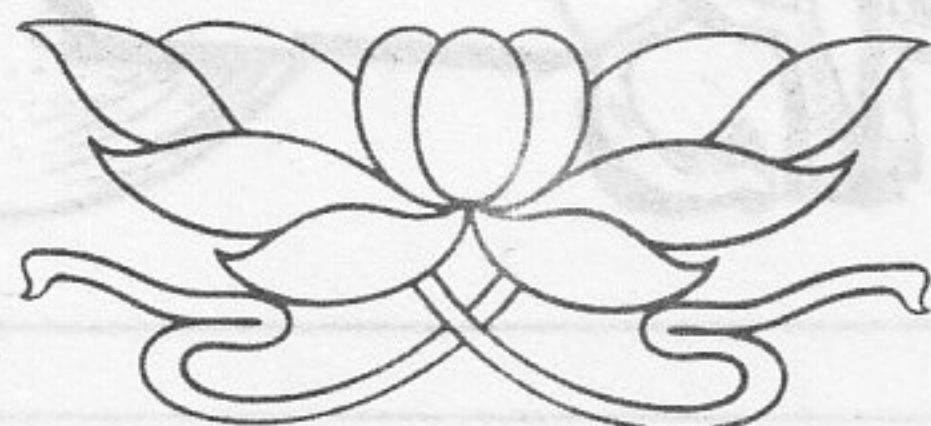
They named their restaurant for the talking machine and the RCA label — the Victor Cafe. It was, they said, a place for those who loved both music and food. They left no doubt about which came first.

A reviewer noted, "Food and drink is a business here, but only a business. The religion is opera."

Victor's quickly gained fame as a cultural center for those interested in the arts, a place where great music and a great voice would always be welcome.

When Henry DiStefano succeeded his parents in 1967, he continued their work, maintaining Victor's Old World ambiance and adding to its operatic and classical record library.

His children followed suit. When he retired in 1979, they continued to add to the collection. Victor's now offers a library of more than 30,000 recordings.



THE GREY GULL 4000 SERIES

by Robert R. Olson

+ Additions and Corrections +

Before proceeding with the additional information received since the Grey Gull 4000 series appeared in issue no. 56, we wish to thank all those who made the original discography as well as this update possible. These include: Arthur Badrock, Martin Bryan, Jerry Cook, Ross Laird, Quentin Riggs, Alfred Schollmeyer, Mike Sutcliffe, John Petty, Frank Mare and Ed Thome.

Many gaps remain unclosed, and we again ask readers to check their records and contact Bob at P.O. Box 923, Roseburg, OR 97470 with any data regarding the 4000's — no matter how major or minor!

Some readers wondered if the L-4000's listed weren't in fact vertical-cut records. The answer is "no." The "L" series was apparently introduced at the same time as the L-1000's and L-2000's, but was soon abandoned after only a handful of issues. The series was reintroduced at some later date, and instead of resuming where the original series left off, Grey Gull (in typical bewildering fashion!) started over with 4001. There was a vertically-cut 4000 series, but it was preceded by the letter "H," and most sides included two selections. In the interest of those who would like the information, we will list the details of those "H" series we know about; the data comes from information compiled by the late Carl Kendziora.

H-4003 Grey Gull Military Band Up the Street March & Cruiser Harvard March (606-1)
" " " " Second Regiment Connecticut National Guard March & Boston Commandery March (605-1)

H-4004 " " " " Washington Post March & Liberty Bell March
" " " " Manhattan Beach March & King Cotton March

H-4005 " " " " This coupling duplicates H-4003, so one or the other may be an error.

H-4009 Grey Gull Concert Band Jolly Robbers Overture (1007-B)
Reeves March & Barcarolle (from "Tales of Hoffman") (1005-A)

(NOTE: It is not completely clear that this coupling is as we've shown it.)

Can anyone add to the H-4000 series??

= = = = =

Additions and corrections to the discography in issue 56. Sides are divided as they appear in the listing — not necessarily in "A" and "B" order as on the records.

4137 later coupling; titles and artist credits are the same, except that first side shows "with Vocal Chorus" (matrices 2606A/2389B)

4151 Alternate takes 2638-E/2641-D

4086 Alternate coupling:
Stellar Quartette Kentucky Babe (1011-1)
Bob Thomas Floyd Collins' Fate (3819-A)
(NOTE: While "Bob Thomas" is usually a pseudonym for Ernest Hare, the singer on mx. 3819-A is actually Arthur Fields.)

4099 Add matrix numbers:
Home Sweet Home (label: 1964; wax: 2731-B)
Sweet Genevieve (1970-C)
(NOTE: "Bob Thomas" on mx. 2731-B is not Ernest Hare, but we are not sure who it actually is!)

14.

- 4117 (b-version): add take 3080-B.
- 4171 Alternate data; titles are the same, but both sides are credited to John Ryan; alternate take 2883-B on side 2.
- 4119 Alternate data; titles and artist credits are the same, but second side shows mx. 1962-B.
- 4160 Madison 4160; titles and artist credits are the same as a-version, with matrices 2455-B/2583-A.
- 4019 (b-version): matrices are 4515-1/4266-2.
- 4055 Matrix 1224 was used for some issues of side 2.
- 4057 Some copies of side 2 with mx. 2375-A are credited to John Ryan only.
- 4058 It is believed that side 2 uses the same 1752 matrix as side 1 of 4075 (a-version).
- 4090 Alternate data; titles and artist credits are the same, but first side uses matrix 1954.
- 4093 (a-version), side 2: add take 2154-D.
- 4267 There is now some doubt that mx. 3657-A is correct for Van Dyke 74267. We will try to verify this.
- 4294 Matrix 3771 appears on side 1, and it is likely that 3772 was used for side 2.
- 4298 Matrices are 3921-B/3920-A.
- 4300 Takes are 3944-A/3945-B.
- 4307 There is now some doubt that this is a two-part record.
- 4310 Matrix 3789 is apparently incorrect for side 2, but we do not know what it should be.
- 4193 Side 2: 3847 is the correct matrix. (This matrix also appeared in other series with at least one different title!)
- 4082 Some copies of side 1 show the title as "Uncle Josh and Aunt Mandy Put Up the Kitchen Stove."
- 4054 Side 1: There is an uncredited vocal chorus on this side only; singer is Vernon Dalhart.
- 4059 Previously blank:
George Lennox & Charles Johnson - Abide with Me (label: 153; wax: 153 & 4571-1)
Criterion Quartette - Nazareth (908-2)
- 4070 (b-version): some copies of side 2 credit Francis Herold (label: 2067; wax: 2865-B). A copy of the record with the Arthur Fields credit has also turned up with 2067 on the label. Matrix 2067 has not yet appeared on Grey Gull 4070, but does appear on 2267 credited to Herold.
- 4186 Previously blank:
Harmony Quartet - Beautiful Ohio (2847-A)
Venetian Trio - Estudiantina Waltz (2773-A)
- 4116 (b-version): correct as follows:
side 1 also shows 1985 on the label
side 2 shows 2336 on the label, but the correct number in the wax is 1972-A
- 4084 Side 2: We believe that Sanella & Bolognese are credited on this side as well.
- 4091 (b-version) - correct matrix no. to 2730.
- 4240 Side 1: take should be E, not A for matrix 3280.
- 4031 Side 1: Correct matrix number is 780 (not 730).
- 4174 & 4183 - Both Vel Veteran sides have been aurally identified as Irving Kaufman.

- 4122 Side 1 is the remake of mx. 1972-A; not side 2.
- 4075 Lester Hartley has been aurally identified as Franklyn Baur.
- 4002 Another copy couples matrices 983-B/3164-A (with 990 on the label).
- 4143 Alternate data; a later version as follows:
Frank Luther - The Girl I Loved... (2483-G)
Jack Kaufman - I Wanna... (label: 2453; wax: 2423-A)
(NOTE: The Frank Luther remake used the same matrix number as the John Ryan version, but with a higher take letter. Side 2 is virtually the same except for the label error.)
- 4266 Betty Brown has been aurally identified as Vaughn de Leath.



(cont. from p. 5)

Oliver Gennetts just happened to be in the box." Ah, those were the days!)

The next experience we will bring you in the young man's collecting career will be the discovery of a Victor record dealer closed since the 30's. The year will be 1945.

* * * * *

IN THE GROOVE

A PUBLICATION OF THE MICHIGAN ANTIQUE PHONOGRAPH SOCIETY

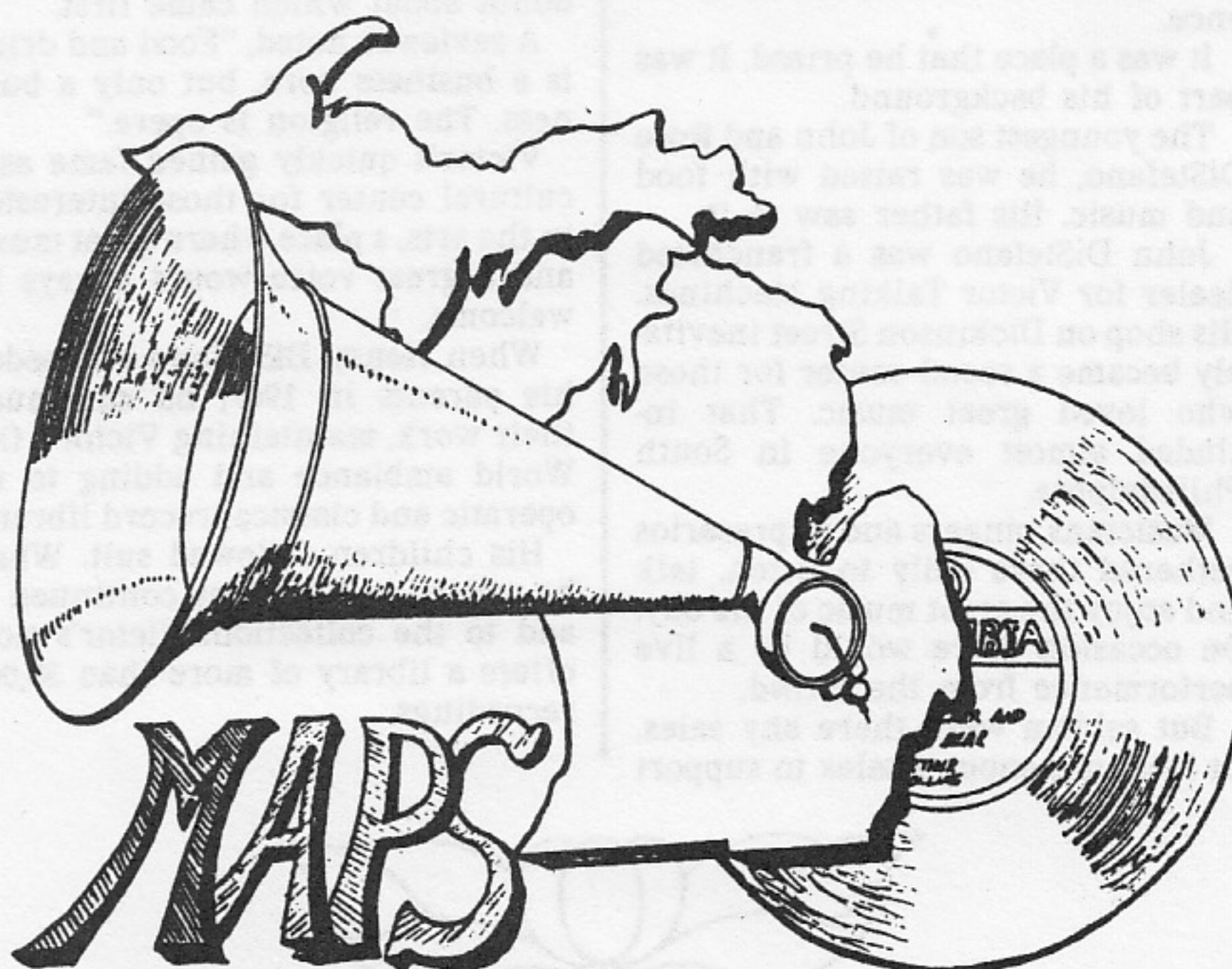
MAPS TENTH ANNIVERSARY YEAR 1976-1986

VOL. XI

ISSUE #10

OCTOBER 1986

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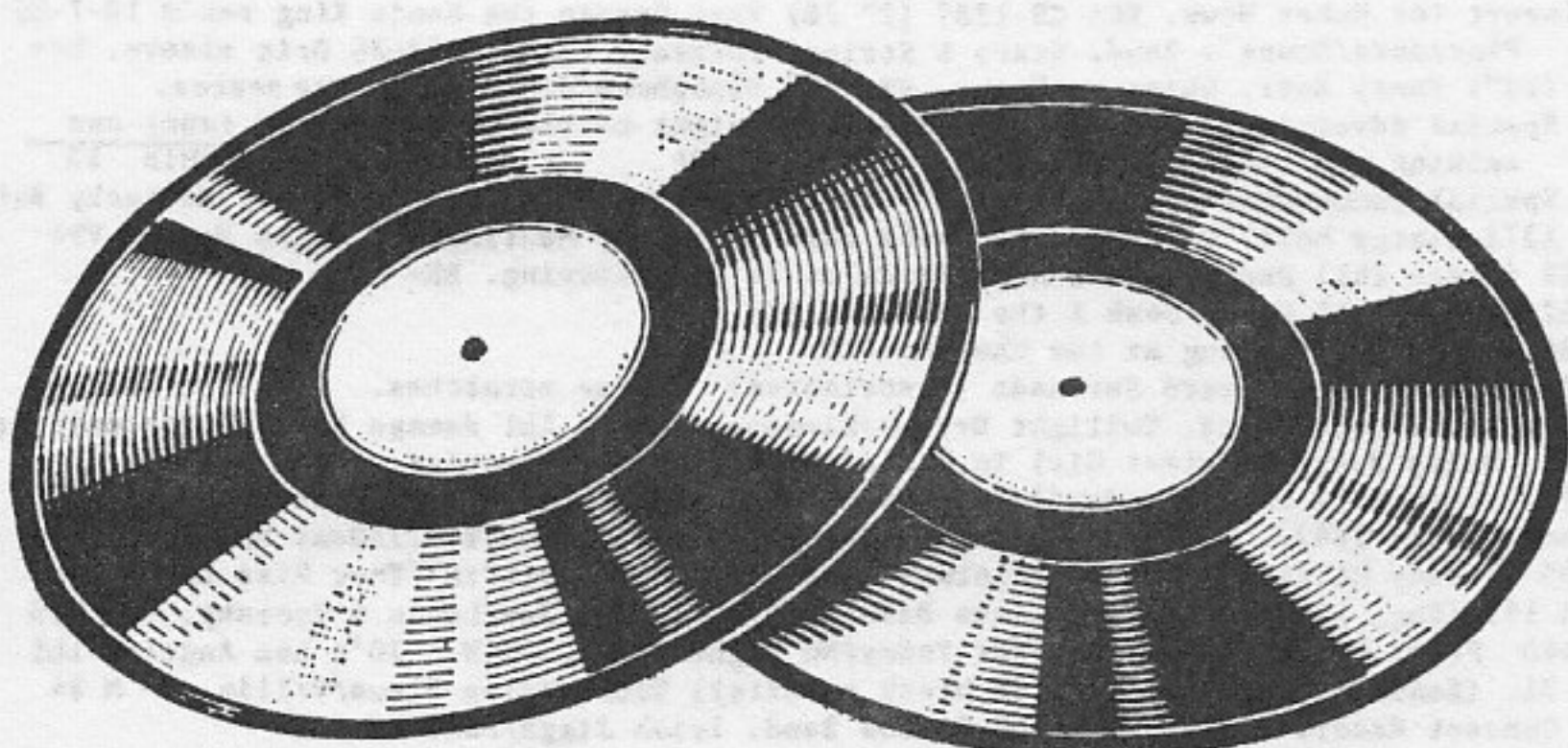
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Auction #18

Closing Date: December 15, 1986

Wally Wood
Box 8153
La Crescenta, CA 91214
(818) 246-1225

Welcome to my last auction list for 1986! It's been a busy year for me with lots of travel, buying and selling, and visiting my customers first hand. Please try to get your bids in early and try to limit phone calls the last evening to two or three items you really want. Standard grading used. E/E = Side A is E, Side B is E. EE+ = between E & E+.

Jazz, Blues, Hot Dance. Min. \$2.50 each

1. Gt 5009 Husk O'Hare Super O Chicago. San-FT/Eccentric-FT Strong V4/V4+ (bit grainy B)
2. Voc B1117 Fess Williams' Royal Flush O. Alligator Crawl-FT/Ozark Bl-FT VV+
3. Gt 5105 New Orleans Rhythm Kings. That's a Plenty/Tin Roof Blues E- bit on V+ side.
4. Br 3532 Fess Williams Royal Flush O. Variety Stomp/Phantom Blues E-/V+ scratches not wear.
5. Per 14315 New Synco Band. West Indies Bl/Going Back to Those Who Won't Go Back on Me Str E
6. Vi 25792 Benny Goodman O. One O'Clock Jump-FT/Don't Be that Way-FT E/EE+
7. Diva 2866 Bob Fuller (Clarinet Solo) Nameless Blues/Ridiculous Blues VV+
8. Co Test 35731-A Count Basie. Rambo. Strong E, edge chips NAP (11") says OK Mr. Higgins.
9. Co Test LA-1431-A Teddy Wilson Quartet. Honeysuckle Rose. 11" E edge bite NAP.
10. Br 6020 Cab Calloway O. Is That Religion?/Some of These Days-FT E but some heat damage.
11. General Album G-11. New Orleans Memories-Jelly Roll Morton. 5 discs piano and vocal. E or better. Album spine needs repair, otherwise nice, w/pic of old New Orleans MS7
12. Per 14335 John Sylvester O. I Wanna Jazz Some More-FT (good)/Temperamental Papa-FT Strong E
13. Vi 22528 Duke Ellington O. Ring Dem Bells-FT/Three Little Words-FT Strong E
14. Voc 3042 Bix Beiderbecke Gang. Jazz Band Ball-FT/The Jazz Me Blues-FT E+
15. Bb-10477 Coleman Hawkins O. Meet Dr. Foo-FT (Foo is Marijuanna)/She's Funny That Way-FT NN-
16. Var 515 Barney Bigard Jazzopaters. Stompy Jones-FT/Caravan-FT EE+ no run-in groove.
17. OK 4631 Mamie Smith Jazz Hounds. Dem Knock-Out Blues/Mean Daddy Blues. E-V+
18. OK 8076 Alice Carter. I Just Want a Daddy (T.Dorsey)/Bleeding Hearted Bl E-V+ pno acc.
19. Bb-10287 Erskine Hawkins O. Big-Wig in the Wigwag-FT/Polka Dotty-FT E+N-
20. OK 4499 Tampa Blue Jazz Band. Down Home Blues (Delaney)/Every Day-FT V+
21. OK 8022 Norfolk Jazz Qt (Colored Vocal Qt) Get Hot/Wang Wang Blues EE-/V+
22. Vi 19084 Rosa Henderson (pno W.P.Talbert) I'm Broke Fooling with You/Good Woman's Blues E
23. Co 14070-D Maggie Jones. Dangerous Bl/Suicide Blues. Guitar acc by Alabama Joe. Str E Flag

Dance Records Min bid \$2.25

24. Broadway 1227 Castle Farms Srenaders. Tennessee Lazy-FT/High Up on a Hilltop-FT E Min \$10
25. Gem 3420 (Crown master) Bob Lari O. Here it is Monday-FT/Contented-FT E rare lbl 11-11-32
26. Br 3203 Charlie Straight O. Her Reas are Rainbows-FT/That's Why I Love You-FT EE+
27. Voc Test 15645 Sam Ku West Royal Hawaiians. Hawaiian Hula/Sweet Hawaiian Dreams EE+ white lb
28. Reg 8895 Vincent Lopez O. Love Your Magic Spell is Everywhere-FT/Why-FT E+
29. Br 4354 Ben Bernie Hotel Roosevelt O. Used to You-FT/Why Can't You-FT E orig sleeve
30. Br 3659 Harry Archer O. Rain-FT/Way Back When-FT E+ orig sleeve
31. Br 4808 Carl Fenton O. Song of the Flame-FT/Cosack Love Song-FT E almost E+
32. Vi 20874 Paul Whiteman O. Broadway-FT/Manhattan Mary-FT EE+
33. Voc 15133 Night Club O. Bam Bam Bammy Shore-FT/King Isn't King Any More-FT strong E
34. Co 1160-D Fred Rich Hotel Astor O. Together We Two-FT/Reser's Synops. Baby Feet-FT E
35. Co A3775 The Georgians. Chicago-that Toddling Town-FT/Shimmy Like My Sister Kate-FT E
36. Pathe 36465 Stillman's Orioles. Come On and Do Your Red Hot Business-FT/Breezing Along with the Breeze-FT E Red and black "bowling ball" pattern on surface. Min. \$4.
37. Co 829-D Ipana Troubadours (Lanin, dir) Sweeter Than You-FT/I Know That You Know-FT Str E
38. Mont Ward 7405 Willie Farmer O. You're My Dish-FT/More Power to You-FT EE+ (Merry-Go-Round)

Following Hit of the Week paper records 1930-1932 Min. \$2. (Most 5-min) of 1938)

39. K3 Sam Lanin's O. Love Letters in the Sand-FT E Five minute.
40. K2 Sam Lanin's O. Me-FT & a College medley. E Five minute
41. A-1-2 Phil Spitalny's Music. When It's Sleepy Time Down South-FT & Sailing. E Voc
42. J4 Freddie Rich's Radio Orchestra. Little Girl-FT E+
43. L2 Phil Spitalny's Music. Guilty-FT (Voc Paul Sisters) & Comin' Round the Mt. EE+
44. Fl-2 Andy Sanella O. (Supervised by Arthur Murray) One Hour With You-FT & I Beg Your Pardon Mademoiselle-FT EE-
45. 1151 Sam Lanin's Dance Ensemble. Ho-Hum-FT EE+ Five Minute.
46. 1053 Phil Spitalny's Music. Song Without a Name-FT E
47. M1 Phil Spitalny's Music. Good Night Sweetheart-FT & Shade of Old Apple Tree-W EE+
48. M3 Freddie Rich's Radio O. Call Me Darling-W E Min. \$1.50 + Comin' Thro' the Rye.
49. K4 Phil Spitalny's Music. I Apologize-FT. 1t lam Min. \$1.50 + Fight for Calif.
50. L4 Phil Spitalny's Music. Shine on Harvest Moon-FT Voc Helen Rowland + Oh Susanna E+
51. K1 Freddie Rich's Radio Orch. It's the Girl-FT Five Minute. E+
52. 1117 Hit of the Week O. Sweetheart of My Student Days-FT EE- Min. \$1.25
53. 1122 Reser's Radio Band. Sweet Jennie Lee-FT EE+
54. Vi 21432 Nat Shilkret Vi O. Get Out & Under the Moon-FT/Warings Penn. In the Evening-FT E
55. Broad 1275 Jimmy Green's Californians. I Kiss Your Hand, Madame-FT/ Midnight Ramblers. When My Dreams Come True-FT (Theme The Cocoanuts) Strong E
56. Co 777-D Fred Rich Hotel Astor O. When Day is Done-FT/All Alone Monday-FT EE+
57. Vi 22067 Jack Hylton O. I Lift Up My Finger-FT/Laughing Marionette-FT Strong E
58. Co 805-D Cavaliers. In a Little Spanish Town-Waltz/Trail of Dreams-W E+ Min. \$1.75
59. Vi 22675 Andy Sanella All Star O. I'm Mad About You-FT/Let's Get Friendly-FT E almost E+
60. Vi 24418 Leo Reisman O. (voc Clifton Webb) Easter Parade-FT/How's Chances-FT NN- Orig stock sleeve, last re-order Dec. 30, 1941! Post-scroll lbl.
61. Vi 22240 Wayne King O. Sally-FT/If I'm Dreaming-Waltz N-/E++
62. Vi 22817 Wayne King O. Guilty-FT/1 Don't Know Why-FT E++
63. Vi 22977 Wayne King O. When Lights are Low-FT/A Moment in the Dark-FT E++
64. Vi 22642 Wayne King O. Hello! Beautiful!-FT/One Little Raindrop-FT E++N-
65. Vi 22573 Wayne King O. You Are the Melody-FT/Something About an Old Fashioned Girl-FT E+
66. Vi 22399 Wayne King O. On a Blue & Moonless Night-FT/Promises-FT E++/E+
67. Vi 22256 Wayne King O. Wrapped in Red Red Rose-FT/Put a Little Salt on Bluebird's Tail-FT
68. Vi 24115 Wayne King O. Sweethearts Forever-FT/Three's a Crowd-FT E+N-
69. Co 2121-D Columbia Photoplayers. Oh! How I Adore You-FT/If I Were King-FT N-
70. Co 1751-D Ben Selvin O. He She and Me-FT/I'll Tell the World-FT E slightly E-
- A. OK 2678 Louis Armstrong O. Blue Turning Grey-FT/The OK Laughing Record E Min. \$3.
- B. Amer F352 (Red lbl says for Theater Use) Freddy Martin O. Rollin in Love-FT/Same E
- C. Voc 14372 (red record) Bar Harbor Society O. List'ning on Some Radio-FT/South Sea Moon-FT E
- D. Lang Worth IN 4A (8" blue) Franzella Quintette (Weed, Mattola-Haggard-Morehouse) Laura, In a Mist, Paradise, Spring-tide, After You've Gone. EE+ Min. \$3.

Late Personalities Min. \$2.50

- E. De 18477 Mr. Irving Berlin (w/chorus) Oh, How I Hate to Get Up in the Morning/Orch. & Chor Cheer for the Navy. E- 1" very fine HC. From an album.
- F. Exploitation Record UPO 377. Universal Pictures What's Cookin', pic lbl Woody Herman and Andrews Sisters. EE+ Min. \$8.
- G. Decca Album 396. Sophie Tucker, 3-discs EE+ incl The Older They Get, Who Wants 'em Tall & Handsome, Why Go to Havana, etc. Her pic on cover. Min. \$5.
- H. Merc Album A171. Sophie Tucker "Cabaret Days" 3 discs EE+. Margie, Robert E Lee, Some of These Days. was new in 1953. Min \$6. EE+
- I. Top Ten Album 2. The Jack Benny Album. 4-10" discs EE+ w/Mary, Rochester, Mel Blanc, Don Wilson. The Violin Lesson, America's Foremost Violinist, A Haircut, etc. Min \$7
- J. Excerpts from Album "Greatest Moments in Sports", 7" LP by Gillette. Voices, Tunney, Dempsey, Corbett, Louis, Rockne, Owens, Bannister, Ruth, Gehrig. 50's. \$1.50 min
- K. "Turning the Century with Colonel Sanders" 7" LP w/Ted Bowers & Amer. Eagle Orch. 60's MS1.50
71. Br 7486 Fred Astaire w/Leo Reisman O. No Strings-FT w/taps/Cheek to Cheek-FT E lams
72. Vi 21557 Helen Kane. That's My Weakness Now/Get Out & Under the Moon E+
73. Vi 20030 Frank Crumit. Thanks for the Buggy Ride/Gene Austin. My Bundle of Love E scroll
74. Co 3123-D Lucienne Boyer. It's a Thrill all Over Again/I Found a Bit of Paris in the Heart of Old New York (Continental Varieties of 1936) EE+ black wax-blue lbl.
75. Vi 20793 Paul Robeson. Deep River/I'm Goin' to Tell God all O' My Troubles. Strong E
76. Br 3957 Frank Munn. In a Bamboo Garden/Little Log Cabin of Dreams N-/E+
77. Vi 20058 Vernon Dalhart. Nellie Dare & Charley Brooks/Kitty Wells. E
78. Vi 2118 Trapp Family Chord. Children's Blessing/Away in a Manger. EE+ red seal
79. Vi 21975 Vaughn De Leath. Old-Fashioned Lady/The Toy Maker's Dream. E slight grain.
80. Vi 20198 Aileen Stanley (autographed) Six Feet of Papa/Looking at the World Through Rose Colored Glasses. E Min. \$4.
81. Br 6696 Bing Crosby. We're a Couple of Soldiers My Baby & Me/Our Big Love Scene E or
82. HMV B4005 Jack Buchanan. You Forgot Your Gloves/Alone With My Dreams 1931 EE- looks E
83. Co E 3452 Jack Buchanan & June. Toni-For My Friend/Do It For Me Strong E w/theater Orch.
84. Co DB 1102 Jessie Matthews. Let Me Give My Happiness to You/Three Wishes. E+
85. HMV B4398 Jack Buchanan. Yes, Mr. Brown (w/dancing)/Leave a Little For Me. EE- small lbl
86. HMV B8026 Jack Buchanan & Elsie Randolph. Now That I've Found You/Fancy Out Meeting E-
87. De E 6672 Jessie Matthews. My River/Trusting My Luck. Strong E Many of these in FT tempo.
88. Vi 20970 Phil Baker (comedian with accordion) At the Theater Part 1/Part 2. Strong E
89. Br 6203 Bing Crosby. Too Late/Goodnight Sweetheart. EE-/V+ of the Moon-FT VV+ good
90. Vi 22960 Baby Rose Marie and O (F.Henderson) Say That You Were Teasing Me-FT/Take a Picture

91. Univ 1 (12") Abdication Speech of former King Edward VIII Dec 11, 1936/Conclusion. E
92. HMV C2778 (12") Ramon Novarro. Ramon Novarro Medley Pt 1/Pt 2. E+ incl Pagan Love Song, Shepherd's Serenade, Night is Young, Love Songs of the Nile, Lonely. Min \$9.
93. Vi 36085 Paul Whiteman Con O (w/Phil Dewey & Pickins Sisters) Night & Day/Medley of Cole Porter Hits (w/Ramona Davies & the Rollickers) E-V+ nice. 12"
94. Co 50061-D Chas. E. Mack. Our Child/Elder Eatmore's Sermon on Throwing Stones (pno on A by C.Luckeyth Roberts) E few scratches. 12" /pic lbl. E+ Min. \$9.
95. Screen Guild Show, Sunday Feb. 2, 1941, Destry Rides Again Starring Paulette Goddard, Lloyd Nolan, Walter Brennan, Roger Pryor (MC). Henry Fonda. 3-12" discs & album
96. MGM Production 934 Reel 2 (16") The Pagan. Heavy pressing 3-18-29. Novarro sings. Min \$15
97. ABC (16") acetates) 2 discs E. Dick Tracy. Bing as Dick, Dinah Shore as Tess, Bob Hope as Flat-top, Durante as Mole, Judy Garland as Snowflake, Frank Sinatra, Andrews sisters. Interesting. Label says "Dick Tracy Audition. Min. \$15.
98. Br 3932 Vaughn De Leath. Sorry for Me/I'm Away From the World E+ /Dimanche N-
99. RCA-26-7031 Maurice Chevalier (in French) Paris Sere Toujours Paris/Ca S'Est Passe Un
100. Br 4008 Harry Richman. I'm on the Crest of a Wave (good up tempo)/What D'Ya Say E/E-

Early Personalities Min. \$2.00

- L. Vi 16225 Cal Stewart. Uncle Josh's Trip to Boston/U.J.'s Arrival in NYC E- scratches
- M. OK 4678 Okeh Laughing Record/Cornet Solo. The Gypsy Baron E-/V+ small black label.
- N. Gt 4994 Al Weston & Irene Young. Gennett Laughing Record/Glantz. Ma Jolie Waltz E
- O. OK 41035 (elect) Watson & Cohan. Hello Jake! Part 1/Part 2. V+ due to lt. scratches.
- P. Co A283 Len Spencer-Parke Hunter. Musical Congress of Nations (Coney Island Song)/Jones and Spencer. Peaches and Cream E+ pink stripes.
- Q. Cam 330 Al Raymond (The United Statesman) Senator's First Speech/Part 2 VV+ blue lbl w/
- R. Zon 340 Collins & Harlan. Central Give Me Back My Dime '05 reverse stkr, Telephone song
- S. Vi 5710 Clarice Vance. Good Bye to Johnnie V+ (patents lbl)
- T. Br 2123 Frieda Peycke. Annual Protest (Off to School)(Recitation)/Qt. Peck's Bad Boy EE+

In. E-V+ red lbl

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Blue Amberol Four Minute Cylinder Records. Min. \$2.50

Following All Vernon Dalhart:

- 3S. Ed 3388 Sweet Emalina My Gal (Creamer-Layton) orig lid -has red tape on it.
3T. Ed 3535 The Sunshine of Your Smile. E- 1 scratch. not bad.
3U. Ed 3653 That Dreamy Dream Lullaby. E
3V. Ed 3739 Mickey (Moret) Orig lid E++
3W. Ed 3883 My Baby's Arms--Ziegfeld Follies of 1919. E orig lid dirty.
3X. Ed 3371 That's Why My Heart is Calling You. E Orig lid, sewn
3Y. Ed 3532 Gladys Rice & Vernon Dalhart. I'll Think of You-The Rainbow Girl. E Orig lid
3Z. Ed 3627 Jock-a-Hilo Town. Strong E
4A. Ed 3735 The Alcoholic Blues E
4B. Ed 3560 Alice, I'm in Wonderland. E
4C. Ed 3297 Ain't You Coming Back to Dixieland. EE-
4D. Ed 3505 A Little Bit of Sunshine From Home EE-
4E. Ed 3443 V. Dalhart & L. Gilbert. We Want the Flowers Now. EE-
4F. Ed 3185 Can't Yo' Hear Me Calling Caroline. E
4G. Ed 3865 Bye-Lo. Orig lid bit soiled. E+
4H. Ed 3858 I'm Sorry I Ain't Got it, etc. E+
4I. Ed 3718 Indian Moon. E-V+
4J. Ed 3244 There's Egypt in Your Dreamy Eyes. EE+
4K. Ed 3433 Are You From Heaven? Orig lid. EE+
4L. Ed 3544 Has Anybody Seen My Corinne? (Johnson) E+ Orig lid nice.
4M. Ed 3869 You Don't Know What You're Missing Strong E
4N. Ed 3776 Gladys Rice & Vernon Dalhart. Waters of Venice. E+
4-O. Ed 3915 Carolina Sunshine. E
4P. Ed 4353 Sunnyside Sal. Strong E
4Q. Ed 4424 Molly on a Trolley. EE+
4R. Ed 4042 Gladys Rice & Vernon Dalhart. Dardanella EE-
4S. Ed 4016 When You Write, Sweet Marie. Strong E
4T. Ed 4007 Say it with Flowers. Orig lid Strong E
4U. Ed 4294 My Budding Rose E
4V. Ed 1719 Collins & Harlan. When the Midnight Choo Choo Leaves for Alabama E Orig lid
4W. Ed 2697 Edna Bailey (Bedtime story) The Three Bears. EE+ Min. \$3.50
4X. Ed 2157 Victor Herbert's O. Ruy Blas Overture Strong E
4Y. Ed 4745 Broadway Dance O. You've Got to See Mama Ev'ry Night-FT EE-
4Z. Ind 4M-3339 E.Morris. I Want to Go Back to Michigan. E- Edison box.
5A. Ed 4004 Monroc Silver. Pittsburgh, Pa. Strong E
5B. Ed 1759 Porter & Harlan. Two Jolly Sailor's E
5C. Ed 4264 Noble Sissle. Crazy Blues. E- Rare.
5D. Ind 4M-3203 Billy Whitlock. Billy Whitlock's Wedding. VV+ Believe English master.
5E. US 4M-1419 Arthur Collins. Ragtime Goblin Man. E Ed Box. Real good

Following are Maurice Burkhardt, German and Jewish dialect songs. Some quite rare. All good.

- 5F. Ed 1643 The Yiddish Professor. Strong E flat top
5G. Ed 2791 Cohen Owes Me \$97. E slight plaster chip left end, OK
5H. Ed 4002 My Friends Morris and Max E+
5I. Ed 2647 Oh, How That Woman Could Cook E Good
5J. Ed 3970 Snoops the Lawyer. EE-
5K. Ed 1791 You Can't Play Every Instrument in the Orchestra. E
5L. Ed 3961 It's the Smart Little Fellow etc. EE-
5M. Ed 4067 At the Moving Picture Ball Strong E
137A. Ed 2414 Libertai's Band. La Via Speranza. V+ some wear.
138. Ed 3082 Pietro Frosini (Accordion Solo) Stradella Overture. EE-
139. Ed 2546 Thomas Chalmers. A)Ah! 'Tis a Dream B)Dream of a Garden on Sunshine. E
140. Ed 2475 Czerwony (violin solo) Adoration. E+
141. Ed 4005 Rudy Wiefoeft (Saxophone solo) Saxema E+
142. Ed 4832 Nathan Glantz & His Orch. Easy Melody-FT E
143. Ed 3482 George Hamilton Green Watermelon Whispers-FT. Xylophone Solo. E
144. Ed 3965 Harry Raderman's Jazz Orch. Dardanella-Fox Trot E+
145. Ed 4842 Merry Sparklers. Dancin' Dan-FT EE- kind of hot.
146. Ed 3539 Creator & His Band. Bohemian Girl-Selection. E the dubbing!
147. Ed 3417 P. Scanlon (Accordion) Medley of Irish Reels. E but something is really wrong in
148. Ed 1543 Potter & Chorus. Red Wing E Min. \$3.50
149. Ed Spec B Murray K. Hill. Father's Eccentricities. E Special box.
Following 9 Original lids

150. Ed 3501 Collins & Harlan. I Miss that Mississippi Miss That Misses Me E+
151. Ed 4158 Sodero's Band. A)Hiawatha B)Laughing Water. E++
152. Ed 4134 Conway's Band. Our Director March (Bigelow) EE+
153. Ed 3649 Arthur Fields. Ja-Da (Ja Da Ja Da, Jing Jing Jing) E+
154. Ed 3162 Jaudas Society Orch. Flora Bella Waltzes. E
155. Ed 3383 Geo. Wilton Ballard. Where the Sunset Turns the Ocean's Blue to Cold. EE+
156. Ed 5202 Arthur Fields. My Dream of the Big Parade. E+ Min. \$10 orig lid.
157. Ed 5164 Jack Stillman O (voc Chas Harrison) Valencia Orig lid. Min. \$10
158. Ed 2782 Fred Van Eps. Omena--Intermezzo (Hartz) E++
159. Ed 23017 Harry Lauder. Breakfast in Bed orig lid. Min. \$3
15N. Ed 26085 M. Kettner & J.Dill. Ein Rundfahrt durch Berlin. Lid E++ /I've ever seen!
5-O. Ed 28110 Orville Harrold. I Hear You Calling Me (Marshall) Lid. E+ Strangest flat top cyl
5P. Ed 28239 Redferne Hollingshead. Where'er You Walk--Semele (Handel) EE- orig lid.
5Q. Ed 28182 Orville Harrold. Angel of Light--La Favorita (Donizetti) E Lid nice.
5R. Ed 28238 Marrie Rappold, Jern & Middleton. Atilla--Praise Ye. E
5S. Ed 8444 Charles Widden. Sockerdlilcka E Swedish.
160. Ed 3946 Ada Jones & Steve Porter. Backyard Conversation. EE+ funny
161. Ind 4M-3193 Arthur Collins. The Preacher & the Bear. E-

Four Minute Wax cylinders. Min. \$2.50

- 5T. Ed 4M-541 Frederic H.Potter, Chorus & N.Y.Military Band. Red Wing (Kerry Mills) E Lid
5U. Ed 4M-16 Murray K. Hill. The Stranded Minstrel Man (Hill) Lid Announced. EE+
5V. Ed 4M-184 Josie Sadler. Come and Hear the Orchestra. Comic Waltz Song EE+ Lid
5W. Ed 4M-212 Nat M. Wills. Our Boarding House EE- Lid
5X. Ed 4M-1097 Edison Light Opera Co. Favorite Airs from Robin Hood. E Lid
5Y. Ed 4M-795 Edison Light Opera Co. Pinafore Airs--No. 1 (Gilbert & Sullivan) F Lid
5Z. Ed 4M-820 Edison Light Opera Co. Pinafore Airs--No. 2 EE+ Lid.
6A. Ed 4M-558 Peerless Quartette. Shipwreck and Rescue--Descriptive (Campbell) E Lid
6B. Ed 4M-12474 William Davidson. Oh Sing to Me the Auld Scotch Songs. E+ English. Lid
6C. Ed 4M-12106 Peter Dawson. The Village Blacksmith. Lid E
6D. Ed 4M-B191 Ricardo Martin. Cavalleria Rusticana--Brindisi E+ nice Lid. Red box Min \$25
6E. Ed 4M-B161 Ricardo Martin. Trovatore--Ah, Si Ben Mio EE+ Lid Min. \$25 Rare.
6F. Ed 4M-6077 Rosales Y Robinson. Amor Michoacano. V+ some wear.
162. Ed 4M-83 Cal Stewart and Company. Uncle Josh's Huskin' Bee. E no lid
163. Ed 4M-397 Edgar L. Davenport. Sheridan's Ride. Poem by Thomas Buchanan Read. Lid E++
164. Ed 4M-91 Edison Mixed Quartette. A Heavenly Love Abiding. Lid. EE+ Min \$2.
165. Ed 4M-49 Knickerbocker Quartette. Blue Danube Waltz Strong E Announces. Lid
166. Ed 4M-28 Metropolitan Quartette. Quartette from Rigoletto (Verdi) Announces. E
167. Ed 4M-1041 Irene Franklin. I'm A-Bringing Up the Family (Franklin & Green) E+N- Lid Min \$10
168. Ed 4M-1107 Billy Murray & Mixed Chorus. Opera Burlesque on Sextette From Lucia (Berlin) E Lid
169. Ed 4M-79 Miss Stevenson Mr Stanley & Chorus. Battle Hymn of the Republic Lid, strong E
170. Ed 4M-139 Oratorio Mixed Chorus. Hallelujah Chorus--The Messiah (Handel) E Lid

Two Minute Wax Cylinders Min \$3.25

- 6G. Ed 8425 Harry MacDonough. Hiawatha V+ title end chewed by Mice. record OK Issued 7-03
6H. Ed 10198 Josie Sadler. Lena From Germany. E++ German vaudeville. funny Issued 9-09
6I. Ed 8939 Arthur Collins. The Bingville Band E Issued 3-05
6J. Ed 10218 Edward M. Favor. My Wife's Gone to the Country. E+ Issued 10-09
6K. Ed 9184 Collins & Harlan. Paddle Your Own Canoe. E Issued 1-06
6L. Ed 10358 Joe Maxwell. Come to the Land of Bohemia (Evans) E Orig printed lid Issued 5-10
6M. Ed 9251 Bob Roberts. Uncle Quit Work Too E-V+ Issued 4-06
6N. Ed 10267 Josie Sadler. Bl-nd and P-G (Kid Song) E++ Printed lid. Issued 12-09
6-O. Ed 8728 George Thompson. Man with the Ladder and the Hose. Strong E Issued 7-04
6P. Ed 8907 Collins & Harlan. Coax Me. Strong E Issued 2-05
6Q. Ed 3841 Frank Kennedy (the Dutch Philosopher) Schultz Goes Hunting w/Grover Cleveland E
6R. Ed 9775 Favor & Meeker. Upper 10 and Lower 5. EE+ early rich man-Bum song. Issued 3-08
6S. Ed 9111 Arthur Collins. What You Goin' to do When the Rent Comes 'Round E printed lid.
171. Ed 9257 Edison Concert Band. Feather Queen. Strong E Issued 4-06
172. Ed 116 Edison Concert Band. Gloria from Mozart's Twelfth Mass E slight edge chip NAP
173. Ed 7590 Charles D'Almaine (Violin Solo) The Holy City. E+ Orig printed lid. exc recording
174. Ed 9153 Edison Military Band. Happy Heinie. E Issued 12-05
175. Ed 4029 George P. Watson. German Hunter Song: He Le Hi Lo. EE+ flat top
176. Ed 10435 Knickerbocker Quartet. Oft in the Stilly Night (Thos. Moore) E+ Printed lid 10-10
177. Ed 9403 Byron G. Harlan. Cheer Up Mary. (March Song) E Issued 11-06
178. Ed 9701 Edison Symphony Orch. The Merry Widow Waltz E+ Issued 12-07
179. Ed 7597 Joe Belmont (Whistling solo) Over the Waves Waltz E- flat top Issued 11-00
180. Ed 10112 Vess L. Ossman (Banjo Solo) Moon Winks EE+ Orig printed lid Issued 4-09
181. Co 33007 Columbia Band. The Destruction of San Francisco-Descriptive V plays better than looks, some spots but not real bad. Min. \$8
182. Ed 16512 Pyrc Od Zen. Strong E, Talking believe in Bohemian. red Ed Standard box, no lid
183. Ind 1086 Band. The Yama Yama Man Medley. Edison box, E-

184. Ind 1120 Henry Burr. Mary Blaine. EE- Orig box
185. Ind 1030 Orchestra. Amina Serenade E+N- Edison box
186. Ind 853 Dorothy Kingsley. It's Only Me in My Nightie. E Edison box
6T. Pathe 60.610 Watkin Mills. Skye Boat Song. EE- small mold at end. Box 1bl with 2 ladies listening to horn machine playing Diamond Molded Records. Min. \$6. Orig lid.
6U. Pathe 3506 Le Trouvere--Miserere Chante par AFFRE de l'opera. Lid EE+ Nice Min \$10
6V. Ed B4 Signor Constantino. La Donna e Mobile. E- Some wear on loud notes but OK Lid \$20
6W. Ed B42 Signor Constantino. Manon Lescaut. Sub lid, orig box 1t spots so E- Min \$16

Five Inch Concert Cylinders (Brown Wax) Min \$70. each.

187. Ed ? Edison Concert Band. Spanish Waltz-La ?Fergula ? Up tempo. E condition, box somewhat soiled and weak. May be a "B" number-can't locate it under Ed. Con. Band
188. Ed B189 Edison Grand Concert Band. The Night Alarm. Strong E, loud, plays good. Orig CONCERT slip, box nice, another slip glued to lid. Good demo record.
189. Ed 7149 Herr Wilhelm Deusing. Wiegand-von Mozart. No box, V quite noisy on the ends, but listed here because of its significance. Sold as a blank. Min. \$10
190. Co ? Gilmore's Band. Columbia Phonograph Company March. V Sold as a blank, not real bad and a rare desirable title. Min \$11.

Brown Wax Cylinders (standard Size) Min. \$6.50

191. Ed 7542 Will F. Denny. Cold Feet VV+ certain amount of spotted mold Issued 10-00
192. Ed 688 Peerless Orch. Yankee Doodle Dandy Lancers with Calls. E not perfect but nice.
193. Ed 2615 Ruby Brooks of Brooks & Denton. Announced 'Hot Foot Coon' but book listed as 'Hot Foot Sue' EE+ except fairly deep pit that should be filled.
194. ? 'Mary of Argyle sung by Francisco' deep crack about a third through, record would be E+N- otherwise. Very loud and fast speed. Rare
195. Co ? 'An Original Yankee Laughing Song, I'm Old but I'm Awfully Tough Sung by Cal Stewart for the Columbia Phono. Co of NY & London' E+ Outstanding condition and recording quality. Min. \$20

Small Disc Records (mostly 7") Min \$5.

196. Vi 1522 Robers & Pryor. Cheerfulness. E- 8-1-02 date under 1bl, slight dish to disc
197. Oxford 5740 Len Spencer. Independence Bell (Recitation) small chip in starting band NAP E-
198. OX 5035 Band. Florodora March. EE- purple 1bl, some pressing imperfections.
199. OX 5263 Xylophone Solo. Brilliant Galop. E beautiful!
200. Vi 1141 J.W.Myers. Violets. 1st. dog 1bl, 1-28-02 HC 2/3 through, otherwise E++ Ann.
201. Berliner 466 Vess L. Ossman (Banjo Solo) Directorate March. Aug 19, 1897 G+ Hard rubber and lots of wear. For the life of me, I hear only the piano and can't detect any banjo
202. Zon A9281 Victor Herbert's Band. Faust Waltz. etched 1bl w/reverse lease notice. Slight dishing (warp) and wear. V- but not scratched. Early. Min. \$6
203. Vi A652 Harry Macdonough. When the Harvest Days Are Over. Ann VV+ E.R.Johnson, pre-dog
204. Berliner 0338 S.H.Dudley. Blest Be the Tie That Binds. E+N- Ann Signed, 7/15/99 Min. \$17
6X. Co 33 Minstrels. Dese Bones Shall Rise Again. GP Paris '00 brass ring VV+
6Y. Vi A-2 George Graham. Colored Preacher. Announc. take 3, tight "V" HC (hair-crack) E+ excellent fidelity! couple of scratches. 9-19-01 Min \$7 Pre-dog
6Z. Vi 1168 Sousa's Band. The Warblers. rec'd 2-30-01 V+ 1st dog 1bl Min \$7
7A. Berliner 7262 Mr Billy Golden. Turkey in the Straw. Handwritten, hard rubber w/usual pits & indentations. dated Dec 19, 96. EE- Announced. Min. \$17.
7B. Berliner 7000 Metropolitan O. The Gridiron March (Pryor) E typed. no date, exc fidelity!
7C. Berliner. 0201 Sousa's Band. Hot Time in the Old Town. title typed, dated 6/8/9 EE-
7D. Improved Berliner Gram-O-Phone Record 766 (Canada) Royal Artillery Band-London. For He (black) Himself has Said it and Never Mind the Why & Wherefore. EE+ Stamp under paper 1bl
7E. Improved Berliner Gram-O-Phone 419 (Canada) Municipal Military Band-London. Happy Days in Dixie (Cake Walk) red "wax", dog on reverse, brass ring hole, V+ lively! M \$12

Early 10" discs. Min. \$2.

205. Vi GP 5101 Cal Stewart. And then I Laughed. VV+ '07 sticker. Some wear. 1bl nice.
206. Co C160 (blue Spanish series) Por Julio Ayala. Los Funerales del Gral Zaragoza #2/#3 E++ Inventory date Jan. 1, 1911 on 1bl, Says Mexicano.
207. Vi 1175 (Pre-dog) Sousa's Band. Semper Fidelis (1901 date) No announc, VV+ Min \$5
208. Vi 3093 Haydn Quartet. Steamboat Leaving Wharf. Announc, 1st dog 1bl, V Min \$5.
209. Co 1065 Len Spencer. Making the Fiddle Talk. Announc, GP Paris 1900, Nice record EE+ M\$7
210. Busy Bee 1358 Orchestra. Over the Waves. Litho color 1bl of bees and hive. EE- Min \$7
211. Marconi 0167 Bohumir Kryl (Cornet) Columbia Polka. Wireless inventors pic, gold 1bl and reverse instructions for use. Flexible early. V but plays better. Min \$4 E+N-
212. Co A1825 (large notes 1bl) Collins & Harlan. 'Mancipation Handicap/Sam Ash. Old Green River
213. Co 3022 Henry Burr. Ninety and Nine (Sacred) E+ w/organ, black & silver 1bl, St Louis '04
214. Co 456 Male Quartette. Coon Wedding in Southern Georgia. E '04 GP St Louis 1 lam.
215. Co 276 Orchestra. Fellow Craft March. Brass ring hole, E w/usual pressing imperfs. M\$6
216. Amer 031218 (11" blue "wax") Arthur Collins. Miss Maloney. Announc, Exc fidelity, 1bl with litho Indian smoking peace pipe & listening to horn phono. 1bl Nice! Min \$7 EE+
217. VI Mon 3046 (pre dog) Vess L Ossman, the Banjo King. Hands Across the Sea. Announc, E.R.Johnson, manuf. EE- probably 1901. Min \$6
218. Co 600 Columbia Orch. Darkey Tickle (Descriptive) Announced, GP Paris 1900 E
219. Vi Mon 4085 Arthur Pryor's Band. Ben Hur Chariot Race March (E.T.Paul) '04 strk EE+ Nice!
220. Leeds 4285. Band Boccaccio March. Gold foil label, record for The 'Talk-o-phone E- Rare M\$8

Edison Diamond Disc Records. Min \$3. WL=white paper 1bl. EL=black etched label.

- 7F. Ed 50731 Al Bernard & Ernest Hare. Slide, Kelly Slide (Trombone Blues) Change Your Name
7G. Ed 50999 Malinda Lee. Strong E EL a bedtime story. WL E slight scratched
7H. Ed 51340 Harry E. Humphrey. Santa Hides in Your Photograph/Edna Bailey. Christmas Cobwebs-Billy Jones. I Popped the Question to her Pop/Dalhart-Smallie In the Evening WL E+
7I. Ed 51374 Billy Jones. Sidewalks of NY/Walter Scanlan. I'm Just a Ragged Newsboy. E+ WL
7J. Ed 51271 Bernard & Hare. Cindy It Am Wedding Time/Bernard & Kamplain. 31st St. Bl. E/E+ WL
7K. Ed 52065 Clyde Doerr O. Dew-Dew Dewey Day-FT/Here I Am Broken Hearted-FT. Strong E M \$5 WL
7L. Ed 51800 Markel's Orch. Precious-FT/Baby Face-FT E WL Min \$7
221. Ed 51519 Billy Wynne's Greenwich Village Inn O. Titina-FT (Puzzles of 1925)/Yearning-FT E+
222. Ed 50832 Broadway Dance O. Second Hand Rose-FT/Blushing Rose-FT Ziegfeld Follies 1921 E WL
223. Ed 50521 Earl Fuller's Famous Jazz Band. I'm sorry I Made You Cry-Jazz FT/All Star Trio. Sand Dunes-OS. E EL 1922-23 (Berlin)
224. Ed 51100 Broadway Dance O. Lady of the Evening-FT/Crinoline Days-FT. WL E Music Box Revue
225. Ed 52036 Edna White (Trumpet Solo) Then You'll Remember Me/Sweet Genevieve WL E+ Min \$4
226. Ed 52308 Redferne Hollinshead & Vernon Archibald. What Must it Be to Be There?/Lord, I'm Coming Home. E+ electrically recorded. M\$6 EE- some scratches WL elect
227. Ed 52521 Westell Gordon (Tenor) Down the Highway of Dreams/Dick Robertson. The Song I Love
228. Ed 50876 Ed. Meeker. Clancy's Wooden Wedding/Cal Stewart. Uncle Josh Takes Census WL EE-/E
229. Ed 51651 Tennessee Happy Boys. Show Me the Way to Go Home-FT/Paddlin' Madelin' Home-FT WL E
230. Ed 52218 Elliott Stewart. Together/Sweetheart Memories. N- Electric Min \$6
231. Ed 52219 Charles Magnante. Bridal Rose Overture/Dolores Waltz (Accordion) WL elect Min \$5
232. Ed 52281 John Baltzell (Champion Old-Time Fiddler) Kenion Clog/Emmett Quadrille E++
233. Ed 80266 Otto Goritz. Am Rhein Und Beim Wein/Manhattan Qt. Die Heilige Nacht WL EE+
234. Ed 82205 Maggie Teyte. Kashmiri Song/A. Middleton. Pale Moon. late EL Strong E nice.
7M. Ed 82152 Willem Willeke (Cello Solo) Andante-Concerto No. 2 in D Minor/Evening Song WL E+
7N. Ed 80573 Vera Barstow (Violin) Ballet Music Rosamunde/The Old Refrain. E+/E late EL
7-O. Ed 82090 Alice Verlet. Les Huguenots--O Beau Pays/Explanatory talk E EL
7P. Ed 82084 Alice Verlet. Ernani-involami-Ernani!/Explan. Talk. E
7Q. Ed 82077 Anna Case. Louise--Depuis le jour/Explan. Talk. EE+ early EL nice.
7R. Ed 82266 Lucia--Sextette. Verlet, Ciccolini, Middleton, Scott, Alcock, Baroni/Rappold, Matzenauer, Zenatello, Middleton, Chalmers, Baroni. WL EE+ Min \$4
7S. Ed 83013 Alessandro Bonci. Rigoletto--La Donna e Mobile./Explan. Talk EL late. Strong E
7T. Ed 82101 Marie Rappold. Inflammatus--Stabat Mater (Rossini)/Explan. Talk EL E+ strk on 1bl
7U. Ed ? Giovanni Zenatello. Andrea Chenier--Improviso de Chenier/Explan Talk EL E
7V. Ed 83080 Anna Case. Tales of Hoffman--Les oiseaux dans la Charmille/WL coeur ne pent changer. EL Strong E
235. Ed 50196 Len Spencer & Children's O. Christmas Symphony/N.Y.Military Band. Darkville Dance.

Of a Classical Nature. Min \$3.50

- 7V. Pathe 54036 (11" white 1bl) Claudia Muzio. Masked Ball (Magic Plant) Strong E single sided /Min \$6
7W. Pathe 59053 Paul Althouse (tenor) Creation (Haydn)/Stabat Mater-Cujus animam E+
7X. Pathe 59051 Edmond Clement. Manon--Le Reve/L'Adieu de Matin (Chizat) E
7Y. Pathe 54078 Yvonne Gall. Ave Maria (Schubert) EE- single sided
7Z. Pathe 52004 (11" green) Hugh Allen. Canta pa Luna/Aria Fresca (In Italian) EE+
8A. Pathe 50010 Herbert Waterous (DeKoven Opera Co) Robin Hood-Crow Song/Legend of the Chimes E+
8B. Pathe 52015 Elenora de Cisneros. Will O' the Wisp/In the Gloaming. E+
8C. Co A5012 (12" early 3 color) Mne. Gina Ciaparelli-Taurino Parvis. Aida--Rivedrai le Foreste/Romeo Berti. Lucia de Lammermoor--Fra poco a me ricovero. E 2 lt lams.
8D. Vi 6058 Feodor Chaliapin. Song of the Volga Boatmen/The Prophet E/EE- 12"
8E. Vi 88665 Feodor Chaliapin. Don Carlos--Ella giammai m'amo! Strong E
8F. Gramophone Monarch Record-Milan 054087. Huget & Sig. Torres de Luna and La Scala Chorus. 2-12" Church Scene-Part I Faust. E Angel reverse, early. Also 2nd disc Part II E Min \$7
8G. Vi GP 71031 Ida Giacomelli, Lina Mileri, & Martinez-Patti. Trovatore Act IV #20. '04 strk E
236. Vi GP 64035 Marcel Journet. La Boheme--Vecchia Zinzara (The Coat Song) E '05 strk
237. Vtla 87314 Emmy Destinn.'Sila Kosilicku (In Bohemian) Strong E 10"
238. Co 20000D Oscar Seagle. I'm a Pilgrim/Lord, I'm Coming Home. EE+ silver flag 1bl, unusual
239. Vtla 4013 Lucy I. Marsh-Royal Dadmun. Song of Love (Blossom Time)/Lambert Murphy. Serenade Strong E/N- scroll

Following 12"

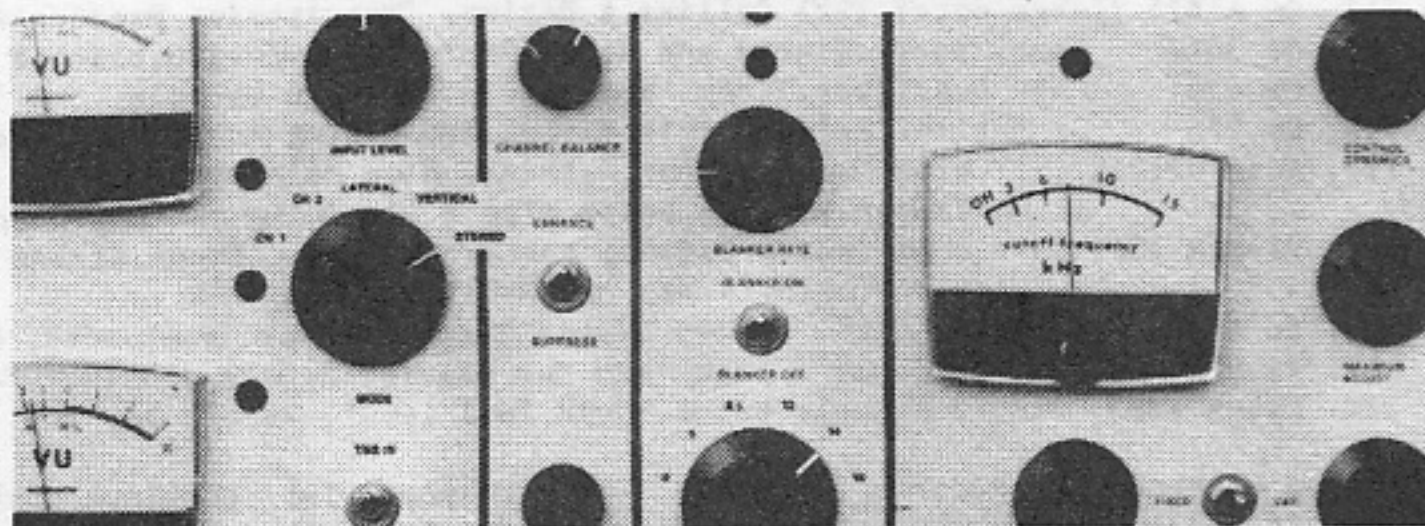
240. Vi GP 88065 MELBA. Good Bye (Tosti) Orch E '07 reverse strk, E but final notes blast.
 241. Vi GP 85108 Louise Homer. Samson et Dalila-Mon coeur s'ouvre a ta voix. EE+ '06 rev strk.
 242. Vtla 6580 Marion Talley. Rigoletto-Caro nome/Barbiere-Un voce poco fa N- pre-scroll elect.
 243. Vi 20-68970 Russian Symphonic Choir (Basile Kibaltchich, dir) Prelude in C Sharp Minor/
 I Believe (Gretchaninoff) 1928 scroll, Russian script, E
 244. Vi 70046 Victor Herbert's O (Personally directed) Liebestraum (Liszt) EE+ purple seal
 245. Vtla 88616 Enrico Caruso. Love Me or Not. Strong E
 246. Vtla 88282 (white typed lbl) Antonio Scotti. Faust-Mort de Valentin. Take 1 E+ Min \$6
 247. Vi 74039 (patents lbl) Marcel Journet. La Marseillaise. EE+
 248. Fonotipia 39164 Jan Kubelik (Milano) Faust-Variations sulla ballata de Mefistofele/Reverie
 Min \$6 (Schumann) N-/E+ (scratches) his signature in wax, beaut green lbl, Col pressing
 249. Vtla 92059 Maria Gay. Carmen--Habenera. EE+ Min \$5 Patents lbl, lt lbl run. Victor
 250. Voce del Padrone DB 2122. Rosa Raisa. La Gioconda-Suicidio/Tosca-Vissi d'arte. EE+ Italian
 251. Vtla 9790 John Barbirolli's Chamber O. Serenade--Eine Kleine Nachtmusik/4th Movement Concl. N-
 252. Lyric 7115 Theodore Kittay. Gioconda-Cielo de Mar/Tosca-Recondita Armonia. E+/E scr Scroll
 253. Disque Gramophone. DB 5114. Yvonne Printemps. Selection chanteur sur L'Amour Masque/Selection
 chanteur sur Veronique. EE+ French Victor.
 254. Disque Gramophone. W-1175. Mme. Yvonne Printemps. Potpourri D'Alain Gerbault/Part 2 Strong E
 255. Co A5179 Mme. Lina Cavalieri. Carmen-Habenera/Maria! Mari! EE- slightly rough start B
 256. Vi M-32 Rigoletto (Verdi) An Opera in Three acts. Orig scroll red seal set (late 20's)
 14-12" discs E+, very nice, recorded in Europe. Min \$26. Folgar (Tn) Nessi (Tn),
 Rare. Pagliughi (Sop), Piazza (Bar), Baccaloin (Bass), De Cristoff (M.Sop)
 257. Co Set X144 (C.1939) London Philharmonic-Sir Thos Beecham. Bizet-Carmen Suite. Early
 set 2-12" E++ delux binding 2 pg leaflet, Min \$5.
 258. Co Set X140 London Philharmonic Orch-Felix Weingartner dir. Beethoven-Consecration of the
 House--Overture and Egmont: Death of Clarchen. 2-12" discs N- Album nice Min \$5
 259. Co Set X-147 Rach-Sonata No. 3, In G Minor. Ernst Victor Wolff (Harpichord) and Janos
 Scholz (Viola da Gamba) 2-12" discs, leaflet dated 1939. N-, delux album nice.
 260. Co Set M-387 Mozart-Symphony No.36 in C Major (Linz) London Philharmonic O-Sir Thomas
 Beecham, dir. 4-12" discs E+N- leaflet dated 1939, delux album Min \$6.50
 261. Rococo LP-R3 Historical Series #3-Adelina Patti. 10 of her 1905 recordings. EE+ (cvt V+)
 262. The Sound of Fame. 1961 album commemorating installation of Edison in Hall of Fame for
 Great Americans. Arthur Sullivan, Sophie Tucker, Kamern, Bori, Rosenthal, Destinn,
 Rachmaninoff, Muzio, Lauder, Piccadilly Players. Record EE+, cover VV+ water damaged MS3
 263. Odyssey 32 16 0207. The Fabulous Edison Cylinder. Arral, Bonci, Bori, Constantino, Delna,
 Hempel, Slezak, Asselin, Laurenti, Alhani, Heinrich. Disc EE+, album cover VV+ Min \$2.50
 Literature. Individual Minimums listed.
 8H. Edison Records Issued During 1924. 32 pgs, EE+ 5" X 7 1/2" Min \$5.
 8I. Edison And His Inventions. Approx 180 pgs Chicago 1898, loads of wood-cuts, phonos, bulbs,
 experiments. E+ Very Interesting. 90's 'modern' cover design. Min \$20. 5" X 8" E+
 8J. Edison Gold Moulded Records--American Selections. thru Dec, 1907 50 pgs 3 1/2" X 6" Min \$12 E+
 8K. Edison Diamond Disc Re-Creations. Oct, 1916 163 pgs nice cover 5" X 8" Min \$15. E+
 8L. Edison Re-Creations 1919 271 pgs, EE- 5" X 7 1/2" Min \$10
 8M. Alexander Graham Bell, 32 pgs, pics, published by Bell System 1957 6" X 9", schools. EE+ MS1.
 8N. Decca Records 1953. 335 pgs, 5" X 8", records in "all three speeds" E+ Min \$3.50
 8-O. Mr. Bell Invents the Telephone by Katherine Shippen. 1952 180 pgs 8" X 5 1/2" EE- Min \$1.50

- 8P. Marconi-Pioneer of Radio by Douglas Coe. 275 pgs EE- edge of cvr & 10 pgs bit damaged MS1.50
 8Q. My Record of Music by Compton MacKenzie founder of 'The Gramophone' 1955, 280 pgs 6" X 9"
 8R. Victrola 100-set-up instructions. 16 pgs 5" X 7" 1921 E Min \$3.50 dust jacket MS3.50
 8S. Victrola X or 80 set-up instructions. 16 pgs 5" X 7" 1920 Min \$3.50
 8T. Victrola X Types E & F. 31 pgs, 1913, price list of models included. Min \$5. Nice! Min \$5
 8U. Edison Home Phonograph-Directions for Setting up-Operating. 6pg foldout. E late Banner model.
 8V. Instructions for Setting up the Orthophonic Victrola-Spring Motor Type. 16 pgs 1925 Min \$11
 8W. New Phonogram for August 1908, 16 pgs 3 1/2" X 6" pic Ed Meeker, stories drawings. E Min \$5
 8X. New Phonogram for Dec 1909, 16 pgs 3 1/2" X 6" intro. new Combination Gem, record questions and
 answers. Min \$5 large chapter about phonograph w/pics. E+ Min \$10
 8Y. Thomas Alva Edison-60 years of an inventor's Life. Francis A. Jones 362 pgs 5 1/2" X 8 1/2" 1908,
 8Z. The Boy's Live of Edison by Wm. Meadowcroft. 1911 & 1921. 5" X 7 1/2" 367 pgs, his photo on
 cover, E++ Nice. Min \$16.
 9A. The Music Goes Round by F.W.Gaisberg. NY, 1942.275 pgs 6" X 9 1/2" He set up the Gramophone in
 Europe and recorded the first Grand Opera discs circa 1900. Remembrances. E+ Min \$15.
 9B. Framed Victor-Victrola ad 10" X 12" shows L-Door Vtla and Melba, Plancon, Caruso, 9 others.
 1909. Large dark fumed oak frame. Min \$10.
 9C. Enrico Caruso. Souvenir book, NY 1920 9" X 12" many pics, his drawings, cover color litho
 of him as clown beating drum. Signed compliments of Geo Mickel. Min \$20. Nice! Min \$7
 264. Postcard 3 1/2" X 5 1/2" pic of Edison, signature, and I Want to see a phone in every home, rev. E+
 265. Postcard 3 1/2" X 5 1/2" loving couple c1912 listening to horn graphophone w/broken
 cylinder says "Too Late to Mend" Min \$5 Interesting. Min \$4.50
 266. Victor Record Review (magazine) March, 1941. 9" 12" 24pgs. large pic of a young Horowitz on
 cvr. 1941 Victrolas, Dorothy Maynor, NBC Chamber Music Basin St., led Belly, Listings N-
 267. Brunswick Phonographs 16 pg fold-out, 14 models, incl rare period models, 1922, very
 artistic, machines described and priced. Very nice. Min \$7.50 3 1/2" X 6"
 268. Stereo Card: Great Thunder & Lightning makers, World's Columbian Expo 1894 E Min \$2.
 269. Sheet Music: That's Why. Large pic Aileen Stanley "The victrola Girl 1926" E Min \$1.50
 270. Brunswick Records, 1924. 5" X 7" 142 pgs, White cover, pics of pop/Opera stars. Min \$5 E+
 271. Remick's Star Dance Folio # 34 9" X 12" 64 pgs, music + pics Blondell, Dick & Ruby. E+ MS3.
 272. Capitol Records 1949. 5" X 8 1/2" 144 pgs, all 78's. E+ good reference. Min \$3.
 273. Radio Life for Mar 2, 1941. 8" X 11" pulp, N- Vallee, Templeton, rec reviews, 31pgs Min \$2.75
 274. Radio Forecast for June 26 1932. Ruth Etting on cvr, 5 1/2" X 8 1/2" 48 pgs, Interesting! Min \$4.50
 275. Victor Records 1922. 5" X 7" E- some damage to rear pgs, approx 500 pgs. Min \$2.50 EE-
 276. Pathe needle tin, colored, w/Pathe cock. 1 1/2" X 1 3/4" French. Min \$3.50
 277. Judy Canova-America's #1 Comedienne 9" X 12" 20 pgs 40's loaded w/pics, E++ Min \$6.50
 278. New Victor Records Aug, 1926. 4pgs 7" X 8 1/2" Min \$2.25 E-
 279. New Victor Records May, 1926. 4pgs 7" X 8 1/2" Min \$2.25 EE- Credenza, etc
 280. New Victor Orthophonic Recordings for March, 1927. 8 pgs 7" X 8 1/2" machines, records E MS4.
 281. Souvenir Sousa & His Band 1878-1928. 20 pgs 8 1/2" X 11" color litho pic of him on cvr, N-
 Golden Jubilee Tour. the program, ads, Chaplin & Sousa, his family. VERY nice. Min \$14.
 282. His Master's Voice, needle tin, nice red, & gold enamel. E Loud Tone. Min \$5.50
 283. Electrophonic Needles for Electrical records, 1" X 2" 50 new blue needles, nice box. MS1.25
 284. Judge Magazine, for Jan 1913. 9" X 11" 24pgs, V+ cvrs loose, humor & drawings. Min \$1.25
 285. Judge Magazine, for Sept, 1915. 9" X 11" 24pgs, pic of young couple kissing in bank vault
 on cvr. V+ Min \$1.25

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The Reproducer

Feb./March 1986
 Vol. 13 No. 1



JOURNAL OF THE VINTAGE RADIO AND PHONOGRAPH SOCIETY, INC.



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PARTS ACCESSORIES

FOR SALE:

Collection of early Columbia and Edison phonographs, including Manhattan Phono. Co. coin-op with listening tube and Gutta Percha mandrel; 20th Century Grand; Col. type AG with 5 inch mandrel; early suitcase Standard with listening tubes; and others. Also several unusual phonographs made by Columbia under other names. Pathe disk phono with brass horn. Victor 10-50 Orthophonic changer. Send for list. Photos 50 cents each.

D. B. Day
1017 Dolores St.
San Francisco, CA. 94110

Diamond Disc Auction

Coming this winter, a quality Diamond Disc auction - largely from a 3-crate new old-stock supply recently bought. Dance band, jazz, operatic, classical, test pressings, etc. SASE for list - also mention if you wish to be included in my quarterly cylinder auction mailing. Will trade from these for Golden Gate Orch. or other dance band numbers I need.

Paul E. Newth
26 Gail Drive
Ellington, CT 06029
(203) 871-6862

78rpm AUCTIONS

ATTN: SERIOUS COLLECTORS: I AM DOING A SERIES OF SALES FOR A DISABLED FRIEND WHO MUST BREAK UP HIS COLLECTION DUE TO FINANCIAL DIFFICULTIES! PLEASE CONTACT ME IF YOU ARE NOT ALREADY ON THE MAILING LIST, BECAUSE YOU HAVE MISSED OUT ON SOME QUALITY DISPLAYS. DUE TO LIMITED TIME, THE LISTS WILL BE ISSUED ABOUT 3 TIMES A YEAR CONTAINING SOMETHING FOR NEARLY EVERYONE...EARLY 1900s THRU THE 40s OF BLACK AND WHITE JAZZ, DANCE BANDS, COMEDY & SPEECH. PERSONALITY, SWEET AND SWING BANDS, POP, SOME BLUES AND MUCH-MUCH MORE! TONS OF RECORDS YET TO BE LISTED. I HAVE OVER 20 YEARS OF EXPERIENCE, WITH VERY HIGH GRADING STANDARDS...YOUR SATISFACTION IS 100% GUARANTEED. MANY SATISFIED "NAG" CUSTOMERS, AND COAST TO COAST REFERENCES CAN BE PROVIDED. PLEASE SEND 2 - 22¢ STAMPS FOR THE NEXT LIST, AND LET ME KNOW WHAT YOU ARE AFTER. NO SET DATE FOR THE LISTS, BUT GET ON BOARD NOW SO THAT YOU DON'T MISS OUT.

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We have recently stocked a wonderful metal tray with the Victor "His Master's Voice" trademark in full color. Unfortunately, the colors will not transfer to black and white, so the illustration above really looks nothing like the tray! Take our word for it...the real thing is beautiful!

Use the tray to serve your guests, or use it as a decoration - when displayed on a wall or shelf it will be the focal point of the room. Trays are oval, measuring 14½ x 11½. Order extras for your friends.

** \$3.79 each **

Shipping & Handling: 1 tray, \$1.50

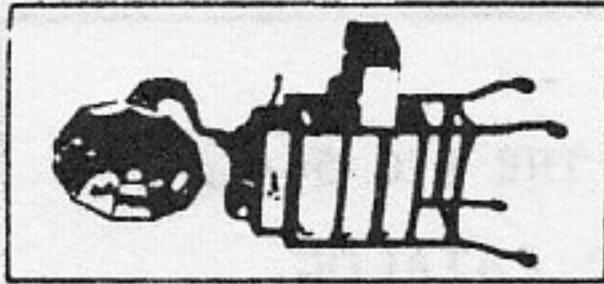
2 or more trays, \$2.00

Canadian Orders: \$3.35 shipping for one; \$1.05 each additional tray.

The New Amberola Phonograph Co.
37 Caledonia St. St. Johnsbury, VT 05819

Wendell Moore

E.P.M. Vol. 9--"Highlights" 1911



Jan.

Record list for March.
Six New Years resolutions for an Edison dealer.
Edison Life History not sold at factory.
Record list for April.

Feb.

New record exchange plan.
Model "O" reproducer for Concert.

Mar.

Grace Cameron listening to her voice on an Amberola.
Record list for May.
Model "O" reproducer for Home.

April.

New reproducer--Model R.
Rubber horn connection introduced.
Record list for June.

May.

Attractive window display.
Price of shaving machine raise to \$60.00
Record list for July.

June.

Model R repro. for Gem and Fireside
Article on "tinned" music.
Record list for Aug.

July.

About foreign records.
German Kaiser speaks through the phonograph.
The 7th anniversary of the Phonogram.

Aug.

Edison squelchs rumor of his quitting cylinder phonos.
Short feature--Thomas A. Edison--Very good.
Casey Jones--a reality.

Sept.

Record list for Oct.
More on Music Master horns--prices and applications.
Slight blaze at factory.

Oct.

Unlocking the locks of Leo Slezaks hair.
Record list for Nov.
Mr. Edison in Europe.

Nov.

Another Casey Jones story.
Gold got by phonograph.
Uncle Josh starts exclusively with Edison.

Dec.

Phonographs on Indian reservation.
Record list for Dec.
Worlds greatest operating electric sign.
The Edison phonograph 33 years ago.
Record list for Jan.

Entire Edison line standardized with large horns & cygnets.
First mention of Edison Opera.
Model S reproducer introduced.

Record list for Feb.

Artists who made late Edison records.
The phonograph as a teacher of Gaelic.
ISBN 0-934281-58-0

It has been a long time since I asked the collectors for an opinion on my idea of printing all remaining Volumes of E.P.M. at one time. Well-I did get a good response, but not good enough- it is too risky for all of us. So-- it boils down to printing Vol. 9 in lots of 100 or more to fill orders for only the guys that want them. Then Vol. 10-etc, until the set of all 14 Vols are printed. About 50 has been ordered to date, so the first 100 will get started soon. The price is 25.00 per copy and each book will be sent out in the same order as the checks are received.
Thanks so much for supporting me in this difficult effort to publish the full set of the E.P.M.

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Actual decal not shown



An Auction of Early Seven-inch Discs

GLEN N. GURWIT, 46 FIRST STREET, SWANTON, VERMONT 05488-1241

Each of these records is offered for sale to the highest bidder in this mail auction. Closing date for postmark on bids is DECEMBER 10, 1986. Unless you need any items you win in time for Christmas, I will postpone billing and shipping until the holiday rush is over. In case of questions or problems, feel free to write or call me (802-868-4618) for assistance. Only winners are notified unless as SSAE is included with your bids. Postage, insurance, and \$1.00 for packing materials will be added to your winnings at billing time. Please bid by List Number and Record Number, and mention The Graphic; this helps assure accuracy. Be sure to read my grading notes below. Good Luck!

A Little Background Information: During a recent vacation in Maine I was fortunate to acquire a collection of early small Victor and Columbia discs from the home of the original purchaser of the records. These recordings are unusual in that they are in remarkably fine condition, both visibly and audibly, and were still in their 1901-era 7" carry-box. I have cleaned and played all of these prior to listing. My grading is conservative; even items graded V are loud, clear, and enjoyable. As always, your satisfaction is guaranteed.

Grading Notes, Codes, and Information

- ANN = Announced. Most of the Columbians are announced. In this listing, the information shown on the record label is typed first. Then, within parentheses, I have shown any additional or different information contained in the spoken announcement.
- SH = Small Hole. The spindle hole on these is a tiny bit smaller than normal, so the record may not fit perfectly on your machine's spindle. The records are easily played "as is," so I have not enlarged the holes.
- BG = Brass Grommet in spindle hole.
- GP = Victor Grand Prize label (letters "GRAND PRIZE" around spindle hole.)
- POB = Paper on Back. A few of the Victors have a 2 1/4" square piece of paper glued to the back; this has no effect on play, but may partially obscure the Victor "7-inch Record Notice" on the back surface of the record.
- BB = BB-size hole in label, as if the disc had been shot with a BB-gun (horrors!)



COLUMBIA 7-INCH RECORDS

1. #48 Blaze Away March--Orchestra (NOT ANN) E-/V+
2. #149 The Holy City--Baritone Solo (ANN: sung by J. W. Myers) E-/V+
3. #171 Uncle Harry, What is Love?--Tenor Solo (ANN: sung by Mr. Will F. Denny) [SH] E-
4. #258 In the Shadow of the Pines--Baritone and Tenor Duet (ANN: sung by Harlan and Stanley) [moderate wear in last 3 grooves] E
5. #260 Palm Branches--Vocal Duet, Baritone and Tenor (ANN: The Palms, sung by Harlan and Stanley) [BG] E-

6. #263 Echoes of the Forest--Descriptive, Orchestra (ANN: played by Columbia Orchestra) E-
7. #330 Creole Bells--Orchestra (ANN: played by Columbia Orchestra) [first few grooves are worn; features Cake-Walk tunes such as "Cotton Bales"] E/E-
8. #357 I'll Be With You When the Roses Bloom Again--Tenor Solo (ANN: sung by Byron G. Harlan) [noisy grooves during announcement] V+
9. #358 The Tale of a Bumble Bee--Tenor Solo (ANN: sung by Mr. Dan W. Quinn, Columbia Records) E-
10. #403 Where the Sweet Magnolias Bloom--Baritone Solo (ANN: sung by Mr. J. W. Myers, Columbia Records) [SH] E-/V+
11. #488 What Do You Think of O'Hoolihan?--Tenor Solo (ANN: What Do You Think of Hoolihan?, sung by Mr. Edward M. Favor, Columbia Records) E-
12. #521 The Old Oaken Bucket--Vocal Quartette (ANN: sung by The Lotus Quartette) [BG] E/E-
13. #609 Husking Bee--Descriptive, Orchestra (NOT ANN; narrator is Uncle Josh-type character) E-
14. #630 Titl's Serenade--Piccolo and Cornet Duet, Orchestra (ANN: played by Columbia Orchestra) [loud recording] E-
15. #652 In Front of the Old Cabin Door--Vocal Trio (NOT ANN) [sounds like Arthur Collins & Company; features bird whistling and "In the Evening by the Moonlight"] E/E-
16. #749 Mandy Lee--Vocal Quartette (ANN: sung by The Lotus Quartette) E
17. #750 My Creole Sue--Vocal Quartette (ANN: sung by The Lotus Quartette, Columbia Records) E-/V+
18. #772 Yale Boola March--Orchestra (ANN: Yale Boola, played by Columbia Orchestra) [BG] E-
19. #818 Suwanee River--Vocal Quartette (ANN: The Old Folks At Home, sung by The Lotus Quartette) E-
20. #849 Women's Rights Meeting--Talking (ANN: Women's Rights Mass Meeting, by Harry Spencer, assisted by Columbia Orchestra) [loud] E/E-
21. #861 Mansion of Aching Hearts--Baritone Solo (ANN: sung by J. W. Myers, Columbia Records) E-
22. #939 Jerry Murphy is a Friend of Mine--Baritone and Tenor Duet (ANN: Comic Irish Duet: Jerry Murphy is a Friend of Mine, by Collins and Harlan) E-
23. #940 In The Good Old Summer Time--Baritone Solo, Orchestra Accompaniment (ANN: sung by J. W. Myers, Columbia Records) [SH] E-
24. #1109-C End Man Stories--Minstrel Series (NOT ANN) E/E-
25. #1109-G Jokes Between Interlocutor and End Man (NOT ANN) E-/E
26. #1143 The Coo Song--Baritone Solo (ANN: Coo Song, sung by George Alexander, Columbia Records) E-
27. #1156 Trouble--Baritone and Tenor Duet (ANN: Comic Coo Duet: Trouble, by Collins and Harlan, Columbia Records) [edge chip/bite, not into grooves and not affecting play] E/E-

VICTOR 7-INCH RECORDS

28. #315 At a Georgia Camp Meeting--Sousa's Band [GP] V+
29. #1193 Liberty Bell March--Sousa's Band V+/V
30. #2335 Only a Dream of the Golden Past--Joseph Natus (ANN: sung by Joseph Natus) [GP] V+
31. #2436 Congo Love Song--Arthur Pryor & Sousa's Band [POB] V+/V
32. #2438 The Sunflower and the Sun--Arthur Pryor & Sousa's Band V+/E-
33. #2748 Souvenir of Naples--Walter B. Rogers, Cornet Solo with Orchestra Accompaniment [some minor distortion and ticks] V+/V
34. #2758 Blue Danube Waltz --Pryor's Orchestra [POB] V+
35. #2762 Estudantina Waltz--Pryor's Orchestra V+/V
36. #2766 The Birds and the Brook--Pryor's Orchestra [BB] V+/V
37. #2974 Waltz Medley--Charles P. Lowe, Xylophone Solo [POB; BB] V+/V

Please remember to have your bids postmarked no later than DECEMBER 10, 1986. Look for my auction listing in the next issue of The New Amherst Graphic; I hope to offer additional unusual small records, including 8" Victor, 6" and 7" Emerson, Little Wonder, and some mini-Durium products. Thank you for your participation.

wanted

WANTED: Discographical data on CLIFF EDWARDS (aka Ukulele Ike), Sophie Tucker, Eddie Cantor, Nelson Eddy and the Andrews Sisters. L. F. Kiner, P. O. Box 724, Redmond, WA 98073-0724

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

WANTED: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

Wanted: Old Records of FRANK MUNN known as the Golden Voice of Radio. Mr. H. Willis, R.R. 4, Box 147, Williamstown, NJ 08094

WANTED: Correct tone-arm for Columbia upright Grafonola, ca. 1918-1920, and correct soundbox for same. A Victor Orthophonic soundbox. Norwegian Blue Amberol cylinders (nos. 9225-9250). Please write to: Tom Valle, Lindebergaasen 3 B, 1071 Oslo 10, Norway.

Wanted: Victor Victrolas, 2nd style VTLA, VV-XX and 1907-1908 VV-XVI. Empty box for 1914 Victor I. 1902 and 1903 Victor record catalogs. Victor VV-50 in oak. Ken Washer, 2575 Marchar, Walled Lake, MI 48088.

WANTED: Edison New Phonograms dated 1904 (July), 1905 (March, June, October, November), 1906 (June), 1909 (July) & 1912 (November, December). I will purchase or trade my duplicates two to one. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

WANTED - Vic. III case, back bracket, horn elbow, barrel stops. Vic. II case (not humpback), back bracket. Vic. V case. Have parts to trade or buy outright. Robert Adams, 4393 W. 58 St., Cleveland, Ohio 44144 (216) 351-4278.

for sale

Colorful badges and keyrings - "Make Mine Edison!", "His Master's Voice" (with Nipper), "Crank It Up!" (with horn phonograph), "Uncle Josh Lives." Badges, \$2.00; keyrings, \$3.50. For orders over five, deduct 30¢ for each item. Hamilton Hobby Press, Box 455, Fairfield, Ohio 45014.

for sale

The first naughty toy ever produced for hand crank phonographs. Operates on the same mechanism as Rastus, Shamandy, Banjo Billy, The Fighting Cocks and the Boxing Darkies. Free information on this x-rated toy for L.S.A.S.E. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711 (904) 394-3971

Ediphone antique dictating machines. Recorder, transcriber and shaver. All three machines \$500.00. Markel Playmaster. Unusual record changer plays both sides of records. Made in Buffalo, New York. \$50. Victrola VV VI. Mahogany table top model \$110. Lundstrom Convertor. Talking machine cabinet. Small oak console cabinet made to accommodate Victrola table models IVa and IV. \$75.00. Doug Hershberger, 101 Columbia Drive, Williamsville, New York 14221. (716) 632-2662.

Amberola 30 in excellent condition, \$225.00 includes shipping. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601.

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Standard with 42" all-brass Columbia horn. Triumph with original 11-petal horn. Each \$400.00 or trade for? Allan Hibsich, 4 La Foret Ct., Oroville, CA 95966. 916 589-0138

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

"Cal Stewart, Your Uncle Josh" is a biography of the famous rustic humorist, with many photos, history, monologues list, etc. Please send \$10, postage-paid, to Hamilton Hobby Press, Box 455, Fairfield, OH 45014.

NOTICE: ORIGINAL RECORD CATALOGS. After a hiatus of two years I am planning to issue another large sales list of original record and phonograph catalogs and supplements, and other original literature, this winter. Very little of this material is still available at reasonable prices, so future lists will probably be infrequent. If you would like a copy of this list, and are not on my mailing list (or have moved), please send a long SASE or stamp to: Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001. I also buy rare catalogs and collections.

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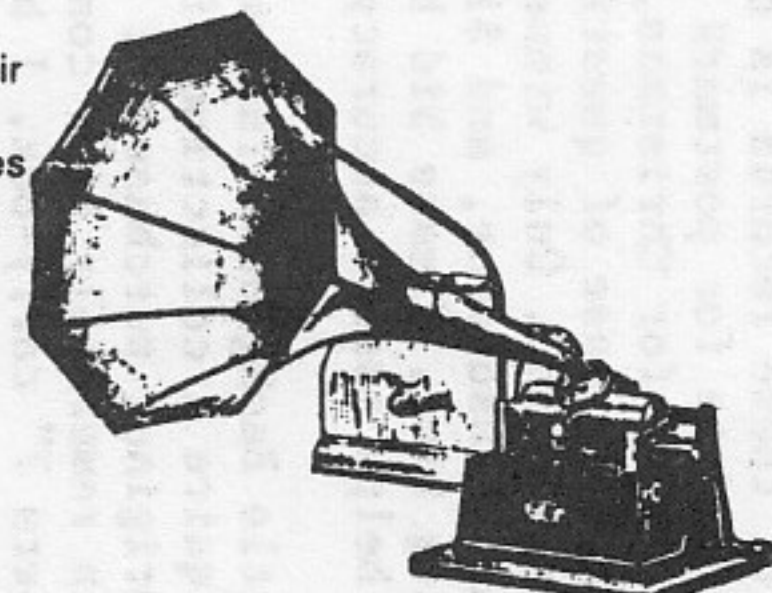


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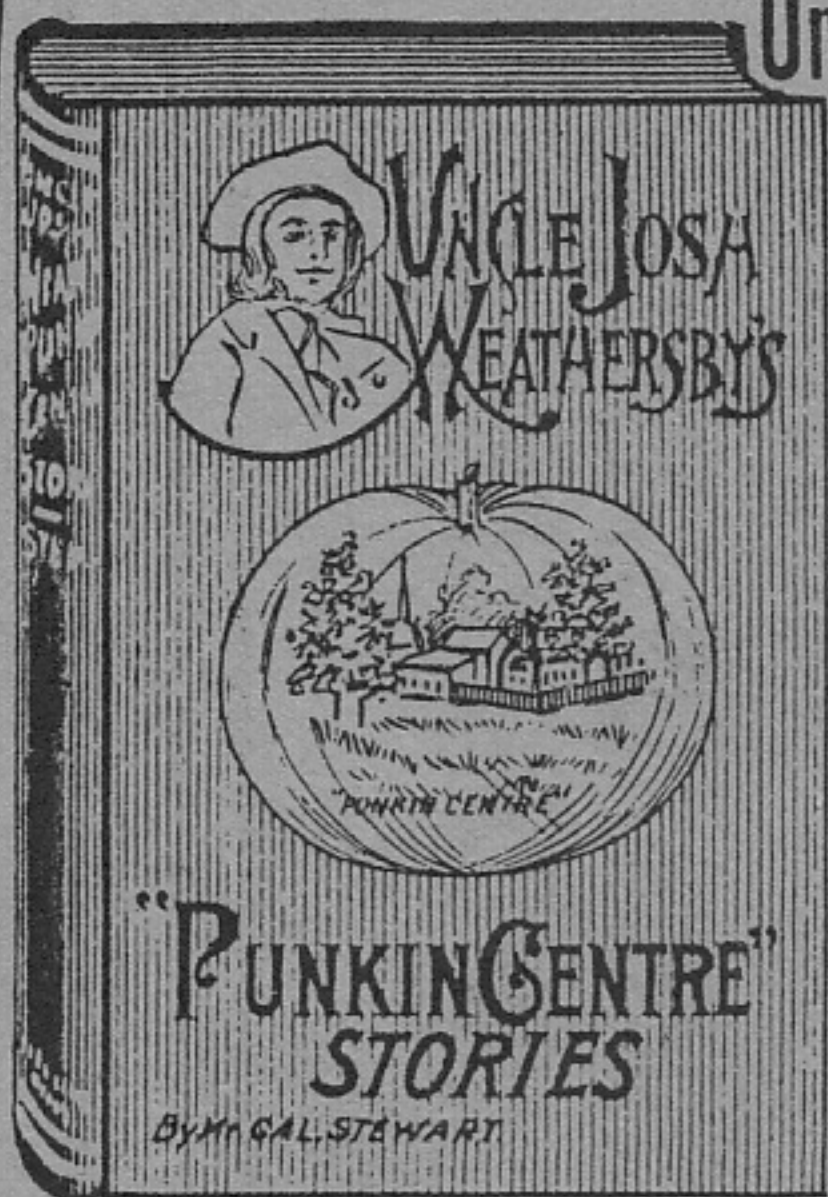
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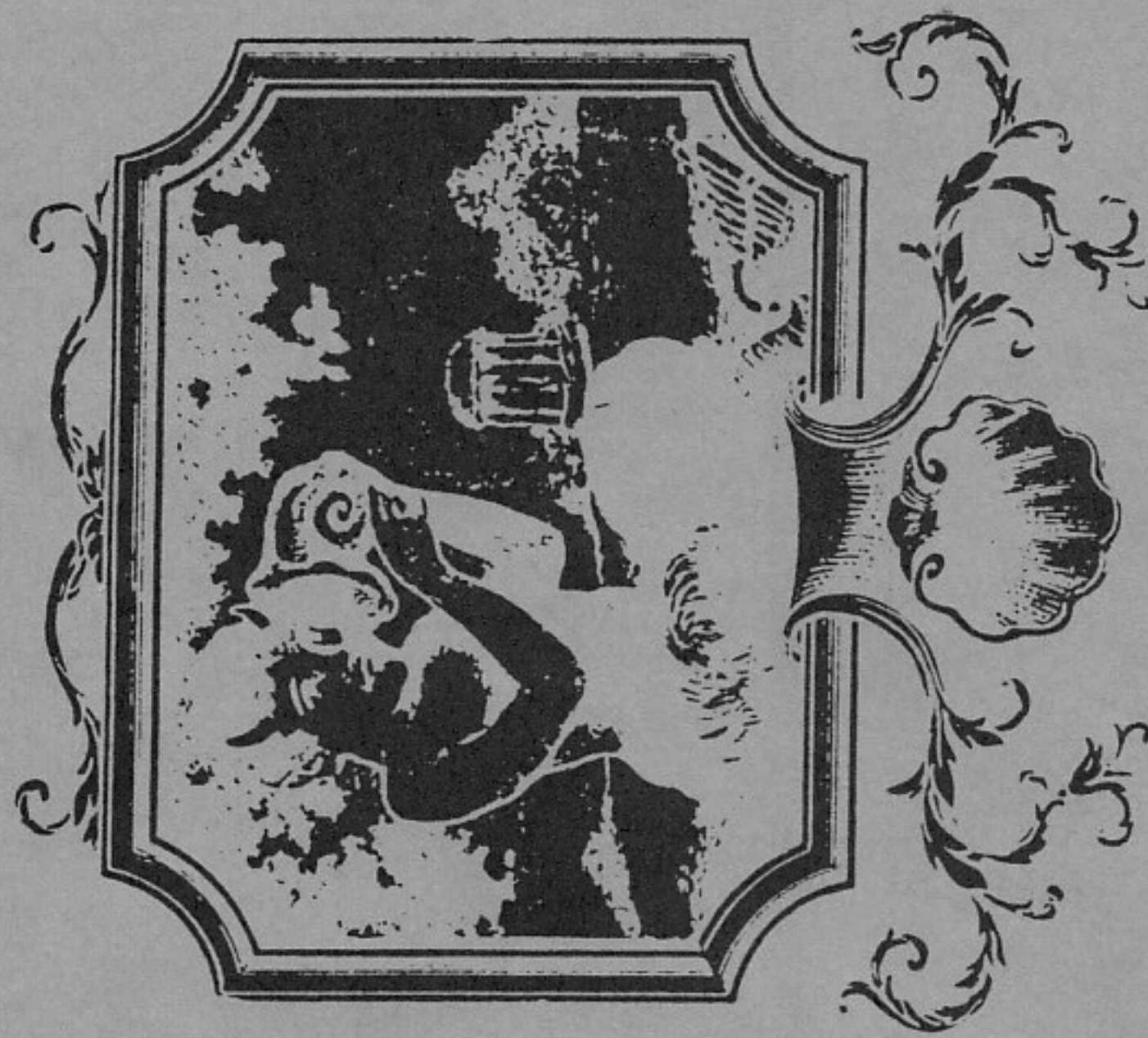
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